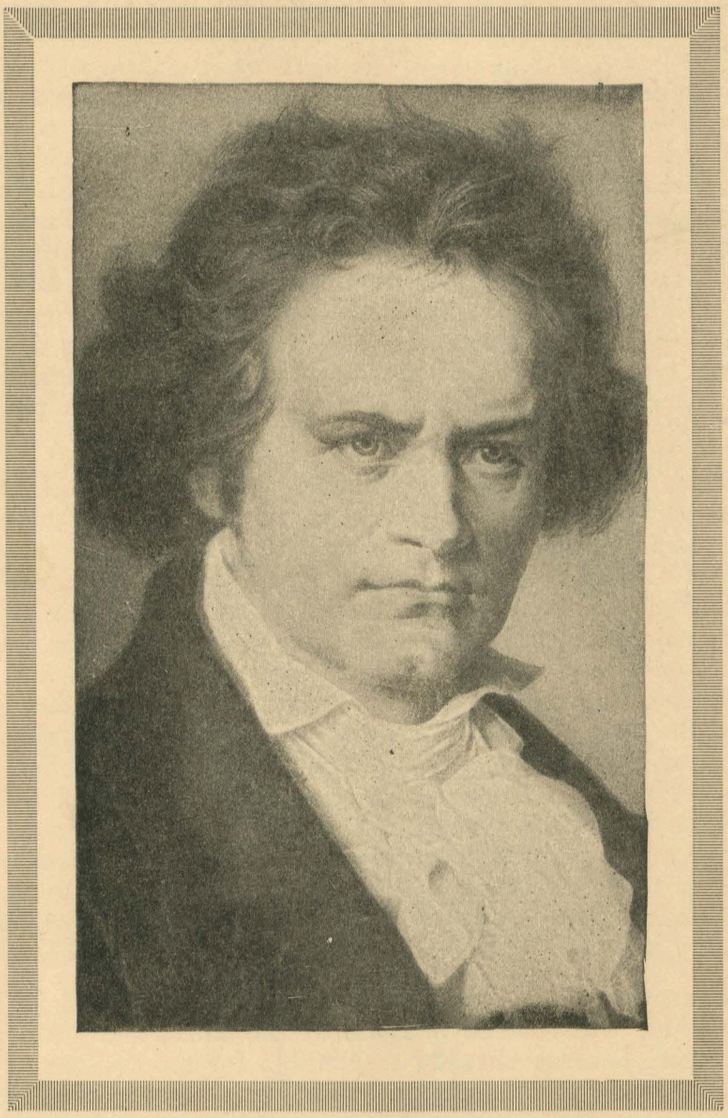
SONATE PATHÉTIQUE

By

LUDWIG van BEETHOVEN



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SONATE PATHÉTIQUE—Beethoven

Biographical Sketch—Ludwig Van Beethoven (Bā′tō-vĕn)

Born at Bonn, Germany, December 16, 1770
Died in Vienna, March 26, 1827

THE name Beethoven is revered by musicians as that of the composer who exercised a greater influence over the development of the art of music than did any other individual composer either before or after his time. The form in which this great man chiefly wrote, and which he brought to the utmost perfection, was that of the sonata—a form which had been experimented with by his immediate predecessors, Haydn and Mozart. Beethoven vitalized this form and made it his own to such an extent that by it he could express every shade of feeling. Into the form itself he introduced many new features—the witty *scherzo*, which he made to take the place of the old "minuet and trio"; the colorful "episode," which falls so naturally into the general scheme of the picture; and the broad and enlightening slow opening, which foreshadows the character of the work so clearly. In every modern department of music, except song and opera, he made such astonishing advances that comparisons between him and other composers of his period are hardly worth making.

Ludwig van Beethoven, as his name "van" implies, came of a Flemish-Dutch family. Early in the 18th century the grandfather of the composer had removed from Antwerp to Bonn, on the Rhine; here, for many years, he held various important positions in the musical establishment of the Archbishop-Elector of Cologne, whose principal palace was situated at Bonn. The father of the composer was a gifted musician and a tenor singer in the chapel choir of the Elector. The stipend attached to a choristership in the chapel being very small, Ludwig was at first enabled to gain but a scanty musical education. After his father himself had given him some lessons on the piano, the organist Van den Eeden took him as a pupil, and on Van den Eeden's death his successor, Neefe, continued the lessons. That he made great progress and showed much promise of future distinction is vouched for by the fact that at the age of 11 he had already mastered the whole of the Forty-eight Preludes and Fugues of Bach. Soon after he was 11 we find him playing the viola in the orchestra of the Elector's establishment. When he was just over 12 he was appointed assistant conductor of the opera orchestra, in which capacity it was his duty to conduct the subrehearsals, adapt the music to the resources of the company, and even to write a new Aria occasionally. He was also made assistant organist of the Court chapel. For this difficult and taxing work he received no salary whatever until he was more than 17 years of age.

In 1787 Ludwig was sent to Vienna, where Mozart became interested in him and, for a short period, gave him lessons. He was recalled to Bonn by the illness and death of his mother. About this time the young musician became virtually responsible for the welfare of his brothers and sisters, for his father, largely owing to intemperate habits, became incapable of providing for his family. In spite of poverty, however, the young Beethoven made friends. He attracted the attention of a music-loving young nobleman, Count Waldstein, who became one of his warmest supporters and firmest friends. In later years Beethoven dedicated the famous Sonata in C (Op. 53) to the Count. He also formed a life-long friendship with a well-to-do family—Frau von Breuning (who became a sort of second mother to him) and her three sons and daughters. He augmented his meagre income by teaching the piano, upon which instrument he was a very fine performer.

About the close of the year 1792, acting upon the advice of Count Waldstein, Beethoven took up his residence in Vienna. He made his mark there at first as a pianist, for as yet he had very few compositions to show. He then set himself to master the technique of composition, and for this pur-

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pose became a pupil of Haydn; but the two men differed so greatly in disposition that the experiment was not a success. Upon Haydn's departure for England, Beethoven studied with Albrechtsberger, a strict contrapuntist who had taught most of the prominent musicians of that time.

Beethoven made many friends in the Austrian capital, among them being the Prince and Princess Lichnowsky; he was also frequently at the houses of other leaders of fashion, all of whom were at the same time devoted music amateurs. That Beethoven should have been taken up so readily by the aristocracy of Vienna says much for the impressiveness of his genius and the absolute simplicity of his mind, for his sensitiveness was extreme, his temper uncertain, and his manner of expressing himself in words often quite unjustifiable. He regarded himself as the equal—if not the superior—of any with whom he came in contact, and was in sympathy with the revolutionary doctrines which had at that time spread throughout Europe. But his temperamental outbursts, although sharp, were soon over; and he seldom failed to repent them as ardently as they had been indulged. The sensitiveness of his nature had an explanation in the most terrible infliction that a musician could be called upon to bear; from the age of 28 he suffered from a distressing and ever increasing deafness. During the latter part of his life this deafness became so acute that he was unable to hear conversations, or even music. The only difference this made to his work as a composer was to cause him to become more and more self-absorbed. Some of his most lasting compositions were evolved during this period of deafness—notably the seventh and eighth symphonies, the ninth ("choral") symphony, the Mass in D, the posthumous quartets, and the last five piano sonatas.

Beethoven's method of composition was peculiar to himself; when quite young he acquired the habit of "thinking on paper"; every musical idea that came into his head was put down in a notebook. These musical thoughts came to him at all times, but especially when he was in the country, wandering through green lanes or resting upon a rustic seat. He constantly read and re-read every page that he had written, altering here and improving there, until the most wonderful results were attained. The two departments of music in which he seemed to delight most of all were the string quartet and the orchestra. His string quartets show a constant increase in power, and a poetic tenderness unknown to the string quartet before his day. In the orchestra his advances were almost as remarkable, and were certainly greater than those of any one composer before or after his time. He adopted a much larger orchestra, and having a keen appreciation of the different qualities of the orchestral instruments, contrived that these qualities should be employed to give character to his music.

Beethoven's life is usually divided into three periods. The first is a period of warm promise. To this period belong the first two symphonies, the Kreutzer Sonata, and the Septet in E♭—as well as most of the works up to opus 50.

The second period—the period of richest productions—starts with the turn of the century (1800). To this period belong the third, fourth, fifth, and sixth symphonies, the opera Fidelio, the violin concerto, the pianoforte concerto in E♭, the Rassoumoffsky quartets, and the two great piano sonatas, the Waldstein and the Appassionata.

The third period corresponds with his years of deafness and other troubles; to this period we have already referred.

The peculiar eminence of Beethoven lies in his foreseeing so clearly the direction music was bound to take, and in the carrying out of the new ideas. Before his time most composers had held that, as Haydn is said to have expressed it, "the idea is nothing; style is everything." While Beethoven did not go so far as to turn this dictum around and make it read "style is nothing; the idea is everything," he did emphasize the importance of the musical idea itself rather than mere elegance and cleverness in saying it. Music was becoming a voice of the heart, and not a mere style of writing. Beethoven spoke from the heart, and spoke with vigor and power. This is why his name stands as one of the greatest in the history of the art of music.

Form: *First Movement.* This movement opens with a ten-measure section, marked *Grave*, which is composed of a one-measure musical thought. The section might be regarded as an Introduction to the *Allegro molto e con brio* which follows, but it should be remarked that it is by no means independent of the *Allegro*. Not only is it repeated, in part, twice in the course of the movement; but the thought expressed in it is made use of in the Development Section. (See mm. 139-149.)

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The Main Theme of the *Allegro* begins on the thirty-second-note which precedes m. 11, and continues until m. 19; it is then repeated in mm. 19-27, and ends on a half-close on the dominant. This dominant chord is the starting point for an Intermediate Group (or Link Episode) of a modulatory character, ending on the chord of the dominant of E♭—the relative major. The Second Theme now appears (m. 51), not in the regular key—the relative major—but in the key of the homotonic minor of the relative major (e♭ minor). The Theme, however, ends in the major key and is immediately followed by the Closing Group (mm. 89-121)—also in the key of E♭ major. Mm. 121-125 form a sort of *Coda*, in which the thought in the Main Theme of the *Allegro* (but now in the relative major) is made use of; and mm. 125-132a form a connecting link, or transition, leading back to the original key, c minor. Then follows a repetition of the *Allegro*, from m. 11 to m. 132b; but the transitory passage at the end (mm. 125-132b) instead of leading back to the tonic leads to the key of the dominant (g minor), in which key four measures of the *Grave* are now given. This repetition of the *Grave* is treated in a modulatory manner, and ends on the dominant of e minor.

The Development Section begins with m. 137 and ends in m. 194. At m. 195 the return to the Main Theme begins; but the second part of the Theme is changed into a modulatory passage leading to the key of the sub-dominant (f minor). In this key (f minor) the Second Theme now appears (m. 221); not until thirteen measures later does it appear in the key of the tonic (c minor) —in the regular way. The Closing Group (mm. 253-285) comes next, but now in c minor. Then follows the *Coda*, the content of which is founded upon the Main Theme; this is interrupted (mm. 295-298) by a reprise of the *Grave* but in a more poignant form. Thus, by repetition, is the "unity" of the movement preserved—from the opening measures of the *Grave* to the closing measures of the *Allegro*.

Second Movement. This movement is in Three-Part Song-Form. The Main Theme is composed of two four-measure phrases, mm. 1-8, repeated an octave higher in mm. 9-16. Mm. 17-28 form a modulatory phrase, ending on the dominant of the original key. This is followed by a repetition of the Main Theme.

The second part, from the last beat of m. 36 to the beginning of m. 44, consists of two four-measure phrases, starting in the key of a♭ minor and ending in E major. A modulatory phrase of six measures (mm. 45-50) leads back again to the key of the tonic.

The third part, from m. 51 to the first beat of m. 66, consists of a reprise of the Main Theme —varied and repeated an octave higher. From the last beat of m. 66 to the end of the movement might be called a *Coda*.

Third Movement. This *Rondo* contains three well-defined Themes, and is therefore classed as a "*Rondo* of the Third Form." The first theme (the Main Theme) is contained in mm. 1-17. From m. 18 to the first beat of m. 25 is a transition leading to the Second Theme or First Episode. This theme starts on the second beat of m. 25, and ends on the first beat of m. 51. It will be seen that this Second Theme may be divided into three parts—the first in eighth-notes, the second in triplets, and the third in quarter and half-notes. From m. 51 to the first part of m. 61 there is a transitory passage—founded upon the triplets of the Second Theme—leading to the first repetition of the Main Theme.

The first repetition of the Main Theme begins at the end of m. 61 and ends in m. 78. The Third Theme or Second Episode occurs in mm. 79-106. From mm. 107-120 is a transitory passage, leading to a second repetition of the Main Theme.

The second repetition of the Main Theme begins in the second half of m. 120. The last three eighth-notes of m. 128 start a transitory passage leading (on the second beat of m. 134) to a repetition of the Second Theme (First Episode)—this time in C major. A short transitory passage, mm. 167-170, leads to a third repetition of the Main Theme.

The third repetition of the Main Theme begins at the end of m. 170. The theme here is varied and breaks off at m. 182 into the triplet figure which was first heard in the Second Theme.

From m. 193 to the end may be looked upon as a *Coda*. This portion contains some new material; but although it is new it is perfectly in keeping with all that has gone before.

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Interpretation: *First Movement.* The proper interpretation of the *Grave* is most vital to an intelligent reading of the remainder of the sonata. The opening measures presage the whole musical content, the *pathetic* mood of the work being foreshadowed from the instant the first chord is sounded.

After the first powerful chord, the thirty-second-notes must be perceptibly detached from the dotted sixteenth-notes immediately preceding them. They are to be played *non-legato*, each pair of chords starting with a new impulse, while the dotted sixteenth-notes—as well as the quarter-notes —must be fully sustained. The closest attention must be given the rest values, for the moments of silence are (in this work particularly) of the greatest import. The chords on the first beats of mm. 1, 2, and 3 should be given out very strongly; this applies also, in a somewhat lesser degree, to the chords on the third beats of these measures. The octave skips in the bass of mm. 1-2 and 2-3 are to be extremely detached; hence the unusual fingerings.

Observe that the accented chord of the first beat of m. 4 resolves with a decrease of tone to the next succeeding chord; that there is then a slight *crescendo* up to the accented A♭ in the treble, and that after a definite hesitation an accented B♭ octave appears in the bass. The descending passage that follows demands an expressive reading, a slight retardation being introduced in the last group—thus accentuating its melodic contour. It will be remarked that the last note of the first melodic phrase in m. 5 is a sixteenth-note instead of an eighth-note as in m. 1. The sudden dynamic contrast produced by the *ff* in this measure must not be neglected. Here the student is advised to bring out the lowest tones of the bass part, particularly in the places where chromatic changes occur.

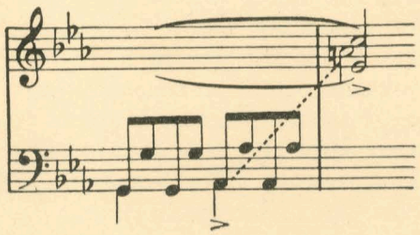
In m. 7 the soft tonal quality of the first phrase is not followed by a *fortissimo* (as in the two preceding measures), but by a gradual *crescendo* culminating in the *sforzando* of m. 9. Observe the gradual intensification of the melody caused by the augmentation of the note-values of the motive —thus:

The second and fourth beats of m. 8 should be marked by slightly accenting the first chord of each sixteenth-note group in the bass. The octave F in the treble of the following measure must be held for its full time-value, and the sixty-fourth-notes should not be hurried. The rests in this measure may seem excessively long, on account of the slowness of the tempo; the suspense may be lessened, however, by prolonging the A♭ major triad with the damper pedal. After fully sustaining the treble C in m. 10, the sixty-fourth-notes are to be played fast. The expressive quality of the reiterated A-flats in this measure should not be overlooked; note that the high E♭ is to be strongly accented and held for its full time-value, before the swift chromatic descent occurs. The *fermata* over the A♭ at the end of the measure is to be of long duration, after which the B♮ links the introduction to the *Allegro;* it should be noticed that this B♮ really belongs to the *Allegro.*

The rhythm of the *Allegro* is precise and clear-cut—without elasticity. The mood is impetuous. As the character of the movement becomes more and more impassioned the tempo may be increased, but *tempo rubato* should be studiously avoided. The upper tones of all the chords must stand out in order to clearly define the theme, and the syncopated notes must be played *sforzando.* (See mm. 13, 21, etc.) The eighth-notes in the bass are to be played evenly, those notes with double stems being more emphasized than the others.

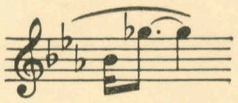
The *crescendo*, beginning in m. 15 and continuing to m. 18, should be more pronounced in the bass than in the treble, the double-stemmed notes etching out the ascending phrase in imitation of what has gone before in the treble part. The accented A♭ in the bass of m. 17 is the highest point

of this ascending phrase, while the accented A♮ in the treble (m. 18) is the highest point of the half-note phrase in the inner voice. Here we discover a cross relation that is tremendously effective:

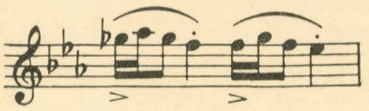


The *sforzandos* indicated in mm. 27-28 and 31-32 should be very strong indeed, and should be succeeded by vigorous left-hand accents in mm. 29 and 33 respectively. The right-hand passages (mm. 29-30 and 33-34) are interpreted energetically and with scintillating brilliancy, each one ending, however, with an appreciable *diminuendo*. The ascending passages in mm. 35-36, 39-40, and 43-44 require *crescendos* from *piano* up to a strong *sforzando*. The sudden *piano* in mm. 49-50 throws into prominence the alternating A♮-B♭, the last A♮ leading to the B♭ in the left-hand part of m. 51.

The Second Theme, starting with m. 51, is even in both rhythm and tempo. Although agitated, it does not express quite the tempestuous onward sweep of the first subject. The skips of the motive from low to high register must be slurred over by the use of the damper pedal, thus avoiding breaks in the flow of the theme. The *staccato* tones must be even, but sharply detached. The grace-note in m. 53, and in similar measures, is executed as follows:

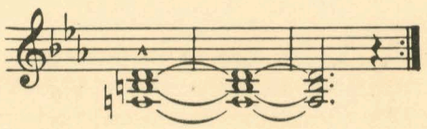


Care should be taken that the inverted mordents in mm. 57-58, etc., do not sound as triplets; they should be played thus:



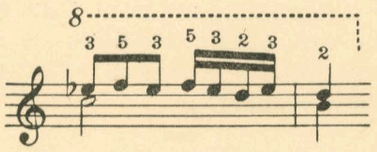
Observe the insistent B-flats in the bass continuing for twelve measures, followed by an equal number of A-flats; these tones are to be fully sustained and slightly marked. Mm. 75-76 and 79-80 form modulatory bridges, and require more expressive treatment than the measures preceding and following them. Let the student remark the chromatic progression of the bass in mm. 84-85, and not neglect to give it a certain dynamic prominence. Mm. 89-92 are to be given quietly, yet without the slightest retardation; the broken-chord accompaniment is to be played unobtrusively. In m. 93 a melodic ascent begins, gradually leading to a climax in mm. 99-100. The feeling of unrest is best produced here by articulating the groups well, and by playing them *non-legato*. Another ascent is begun with m. 105, reaching its summit and ending suddenly in m. 113; this latter measure inaugurates a fluent right-hand passage, the measure beats being well marked by the accented whole-notes in the left-hand part. Observe the syncopation in mm. 113, 117, 121, and 123; in these instances strong fingers should be chosen with which to bring out the accented notes.

Each of the holds in mm. 132a and 132b should be precisely three measures in length. A quarter-rest should be introduced, however, before the repetition of the exposition thus:



The same instructions apply to mm. 133-135 as were given for the introduction. The entrance of the first B♮ in the bass of m. 135 should be retarded, thus enhancing the effect of the suspense expressed in this transition from *g* minor to *e* minor—a very startling modulation in the days of Beethoven.

The passages in the development group (beginning m. 137) should receive the same treatment as those in the exposition. Compare the treble of mm. 140-141 and mm. 146-147 with the upper voice of mm. 1, 2, 3, and 5 of the *Grave*. Note the chromatic bass-note E♭ in m. 142 and the D♭ in m. 148; these tones must be distinctly heard, as they denote important progressions in the bass. Beginning with m. 149 the left hand predominates; the slurring must be carried out expressively. This slurring should not cause interference with the agitated movement of broken octaves in the treble; and the broken octaves should not participate in the accents which occur in the bass part. The broken octaves in the bass beginning at m. 167 may be meant to resemble far distant thunder, increasing in volume until the reverberating accents in mm. 173-174 are heard. The trill in mm. 174, 182, 184, and 186 must not begin with the auxiliary, but with the principal note; this will prevent a blurring of the melodic outline. The trill should be interpreted thus:



Mm. 181-186 thrice reiterate the material introduced in mm. 173-174. This insistent repetition naturally demands an increasing intensification of dynamic and agogic accents, both hands contributing equally. The descending sequential passage leading to the return of the Main Theme should be played very fluently—merging into the Theme without retardation.

A deviation from the original Theme begins with m. 207, from which point a series of sequential phrases reaches a decisive climax in m. 219, modulating into f minor with the return of the second subject. This recapitulation of the second subject, being very similar to the first statement, demands no discussion. The hold in m. 294 should be precisely three measures in length, thus filling out a four-measure period.

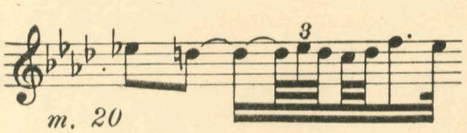
Mm. 295-297 are interpreted in the spirit of the Introductory Section, and special attention should be given to the rests. These oppressive periods of silence are even more eloquent than the musical content, and create the suspense which is necessary to stress the pathetic atmosphere of the work. Let the student strive for ever increasing poignancy in these gasping phrases, which culminate in an expression of almost hopeless bitterness in the dissonance on the third beat of m. 297. Only Beethoven could thus agonize in moods of utter soul sorrow. Then let him observe (mm. 297-298) the wonderful artistry by which a simple descending diatonic series of tones is made to express far more than whole pages of mediocre music could do. The movement finishes with a turbulent passage which whirls madly to its close like some wind-tossed fury.

Second Movement. After the storm and stress of the first movement, the *adagio* seems to express devotion, calmness and fervency—suppressed passion transformed into spiritual exaltation. It seems to have been conceived as chamber music, and although the upper voice of the treble sings on a

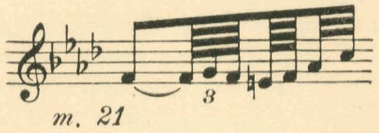
dynamic plane above the remaining voices, yet there must be a perfect blending of the melodic and accompanying parts. Next in importance to the soprano is the bass which, it will be noticed, proceeds melodically. The moving figures of sixteenth-notes in the middle voice must be even, subdued, and perfectly *legato*.

The thirty-second-notes in mm. 5, 13, etc., are to be interpreted broadly, never hurriedly. Beginning with m. 9 the melody is repeated, all parts being dynamically stronger than in the first statement; in mm. 12-13 the bass parts should be rendered very expressively. The student is to follow all marks of expression, both dynamic and agogic, very closely—for instance, the sudden *p*'s in mm. 3-4, 11-12, etc.

The rest in the treble of m. 16 must be given its full value, after which the melody becomes even more tender, and therefore may be played in slightly slower tempo. Observe the emotional quality of m. 20, the effect of the B♮ in the left-hand part of the same measure, and the importance (in mm. 20 and 21) of the turns. The turns are interpreted as follows:



m. 20



m. 21

The thirty-second-notes in m. 22 should not be hurried; indeed they should be given out quite freely and melodically; this applies also to the fore-graces in this measure. It is even better to augment the measure the value of a thirty-second-note, than to produce an impression of haste. Where two notes of equal time-value are slurred together, as in mm. 24, 26, 27, and 28, the first of the two notes is prolonged and slightly accented. The expressive nature of the bass of m. 25 must be fully realized in the student's reading.

In the repetition of the Main Theme (entering with m. 29) the left-hand part may be played more prominently than at first. We have a dialogue between soprano and bass in mm. 37-41 and 45-50; this dialogue should be passed from one hand to the other, lucidly melodious in its overlapping phrases—the repeated double notes and chords being played softly. The ascending diminished fifth in the soprano of m. 38 may be imagined as a question that finds its answer in the bass of the same measure. Mm. 41-43 build up a tremendous climax, followed by a sudden *piano*—an outburst of uncontrolled emotion typical of the Bonn master. Mm. 48 and 49 may be hastened somewhat, while m. 50 should be considerably retarded on account of its modulatory character.

With the re-entrance of the Main Theme (m. 51) the accompanying triplet groups are to be articulated clearly and unobtrusively, but they should in no way disturb the flow of the melodic voices in the soprano and bass. As the tempo here admits of a certain elasticity, the two thirty-second-notes in m. 55 may very properly be sounded with the last note of the final triplet group. Attention is called to the expressiveness of the bass in mm. 62-63—measures which are analagous to mm. 12-13.

The emotional stress is felt no less in the Closing Theme, beginning at the end of m. 66. Let the student introduce a *ritardando* with the thirty-second-note group in m. 67. The turn in the following measure is executed thus:

Note the slurring in m. 70 and in the succeeding measures. The passages in these measures would sound trivial if the six-note groups were to be slurred with a single slur to each group.

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Third Movement. The mood is still one of melancholy, not withstanding the quickness of the movement. The rhythm and tempo must be precise, and the dynamics varied—as indicated in the music. Compare the first four tones of the melody with the bass motive in mm. 51-52 of the first movement; also compare the sighing motive in mm. 5, 6, etc., with a similar motive in mm. 53, 54, etc., of the first movement. The grace-notes in mm. 5-6 are necessarily played quickly, yet they are an integral part of the melody. In m. 5 the student must be careful, in playing the fore-graces, not to produce the effect of parallel octaves with the bass (F-A♭)—and also in the succeeding measure (E♭-G); it is preferable to allow these fore-graces to become parts of the preceding measures, sounding the half-notes in the treble at the same instant as the first bass notes.

Observe the *crescendo* in mm. 2-3 where the parts progress in contrary motion; the descending thirds in the last mentioned measure should be marked. The accents in the right-hand part of mm. 5-6 are not so intense as those in mm. 9-10. The playful quality of the succeeding measures must not be overlooked. The left-hand part of mm. 9-10 demands expressive playing. The accented B♭ in the treble of m. 12—a syncopation—is instantly followed by the accented E♮ in the bass of the same measure, and a similar instance occurs in m. 14. The Main Theme ends *forte* without the least retardation. The strongly accented chords in mm. 18 and 22 are to be fully sustained, the passages that follow rising and falling in a fluent, yet expressive, manner. Let the student observe the graceful, tender quality of the Second Theme or First Episode (entering in m. 25); the bass notes with double stems should be brought out somewhat, while the dynamic inflection of the scale-like passages is not to be neglected. There should be no undue emotion here, but some emotion may be expressed in mm. 31-32, where there is a moment of stress.

The *sforzandos* in the left-hand part of mm. 33-34 must be very decisive, while the triplet groups in these and in the following measures are to be played hurriedly. Observe the strongly accented F in m. 36, and the accented D♭ in m. 40. Although we find a *p* in m. 37, this is not to be interpreted as meaning that these triplets are to be played in a colorless fashion; on the contrary, great animation is required here. The student should not overlook the accented half-notes in these measures. The rests at the end of this passage (m. 43) must not be curtailed—a favorite mannerism of amateurs.

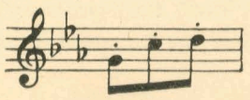
The dotted half-note chord in m. 45 should be sufficiently prolonged. The C-C♭ in the bass of the following measure must be played very expressively, and the *crescendo* in mm. 48-49 must be very pronounced in order to make the tonal increase from soft to loud in the prescribed time. Let the student give decisive accents to the half-notes which occur in mm. 51-52 and 54-55, the A♭ in each instance resolving to the eighth-note G. The tremendous upward sweep with the skip to the high F in m. 58 should be treated dramatically; the F is sustained, and then follows the swift descent, the rhythmic divisions of which have been clearly indicated by the composer. The hold in m. 61 should not be too long.

The restatement of the Main Theme (mm. 61-78) is identical with the first statement (mm. 1-17) and therefore demands no comment as to interpretation. The Third Theme or Second Episode, entering at the end of m. 78, must be softly resonant; with charming syncopations and in contrary motion, it flows along in an undulatory manner that is particularly placid and expressive. Mm. 94-98 are truly Schumanesque; thus did Beethoven, like Bach, suggest the future in his great works. In mm. 98-102 the L. H. carries the counterpoint, while in mm. 103-106 the R. H. takes it over, passing the melody on to the L. H. What follows is passage-work of no vital importance, except in its cumulative function of building a climax. Let the student husband his strength where the *ff* stands in m. 111, for there are still six measures of tonal intensification before him. The more tempestuously the preceding twelve measures have been interpreted, the longer may the hold in m. 120 be sustained.

The ascending passage in m. 128 leads to a sequential treatment of a motive of the Main Theme, after which the Second Theme returns—in m. 134—but with a new accompaniment. Compare the bass of mm. 129-130 with the treble of mm. 125-126; also note the inversion in the treble of the second half of mm. 129-131, of the figures in the first half of each of those measures. The intensity of the accented F in the right-hand part of m. 132 is made all the more effective by contrast with the tenderness of the succeeding measures.

SONATE PATHÉTIQUE—Beethoven

There are no new interpretative problems until the end of m. 157, where a series of sequences rises to a climax in m. 166. After the important A♭ in the following measure, let the student remark the chromatic descent of the soprano merging into the Main Theme of the *Rondo*. The accented upbeat in the bass in m. 170 is a part of the Theme, being reminiscent of the opening notes.



All notes with double stems in mm. 182-185 should be marked. The three chords in m. 185 must be exceedingly strong, sharply detached, and played absolutely in time. The notes with double stems in mm. 189-192 are to be heavily accented, while all bass chords are also to receive vigorous accents. As the passage progresses the mood must become more and more excited, until it becomes truly impassioned. From m. 193 the dotted half-note chords in the bass and the quarter-notes in the treble are to be given out with greatest intensity, and the sixteenth-note groups are to be played as fast as possible. The most intense climax of this entire movement is reached in mm. 198-202. The high F in the treble of m. 198 and the left-hand chord in m. 199 receive the most delicate, yet decisive, accent of all. This climax is relentless in its enduring quality, even being felt through the descending scale passage in mm. 199-200. The passage should be executed precisely *a tempo*, according to the rhythmic divisions given in the music. Great freedom is allowed, however, with regard to the *fermata* in m. 202; this hold may continue as long as the sonority of the pianoforte allows the tone to be heard. Then comes a retrospective mood; the Main Theme appears quietly without affectation, still melancholy, but now resigned and tranquil. Notwithstanding the *pp* indicated in m. 206, the F♯ in m. 207 and the G in the treble in m. 208 are to be slightly emphasized. A retardation of the tempo in this epilogue would be too sentimental, and entirely out of keeping with the composer's intention. That Beethoven intended a *crescendo* in the vigorous descending scale is not to be doubted; and as he so rarely employed the dynamic sign *fff* we may assume that he wished an abrupt and *fortissimo* close to this master-work.

Glossary

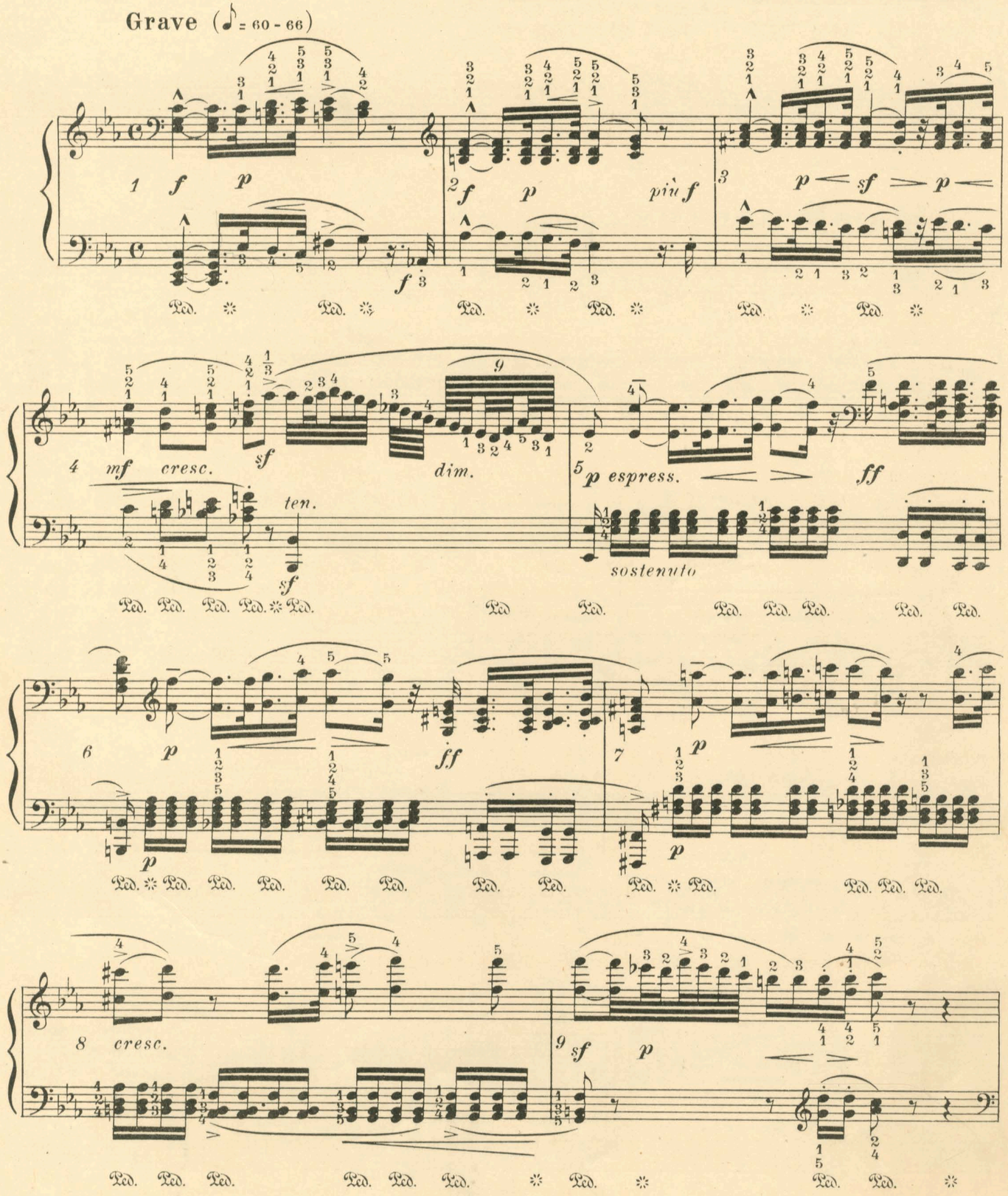
pathetique	pronounced	pä-tĕ-tēk′	(pathetic)
grave	"	grä′-vĕ	(a slow and solemn movement)
espress. (espressivo)	"	ĕs-prĕs-sē′-vō	(with expression)
sostenuto	"	sōs-tă-nō͞o′-tō	(sustaining the tone)
attaca sub. (subito) l'allegro	"	ät-täk′-kä sō͞o′-bē-tō l'äl-lā′-grō	(commence the *allegro* immediately)
allegro di molto e con brio	"	äl-lā′-grō dē mōl′-tō ā kŏn brē′-ō	(with much motion and spirit)
marcato ma piano	"	mär-kä′-tō mä pē-ä′-nō	(marked, but soft)
dolce	"	dōl′-tshā	(sweetly)
poco slentando, ma poco	"	pō′-kō slĕn-tän′-do mä pō′-kō	(gradually a little slower, but only a little)
lunga	"	lo͞on′-gä	(long)
rinfz. (rinforzando)	"	rĭn-fôr-tsän′-dō	(reinforcing the tone)
ben tenuto il basso	"	bän tā-nō͞o′-tō ēl bäs′-sō	(the bass well sustained)
secco	"	säk′-kō	(without ornament; cold)
dolente	"	dō-lĕn′-tĕ	(mournful; pathetic)
brillante	"	brēl-län′-tĕ	(bright; sparkling)
tranquillo	"	trän-kwēl′-lō	(tranquilly; quietly)
agitato	"	äj-ĭ-tä′-tō	(agitated; hurried)
poco animando	"	pō′-kō än-ĭ-män′-dō	(with somewhat more spirit)
con moto ma non troppo	"	kŏn mō′-tō mä nŏn trō͞p′-pō	(with motion, but not too much)
calando	"	kä-län′-dō	(softer and slower by degrees)
semplice	"	sĕm-plē′-chā	(in a simple manner)

Sonate Pathétique

To Prince Carl von Lichnowsky

Revised and edited by Leopold Godowsky

L. van BEETHOVEN, Op. 13



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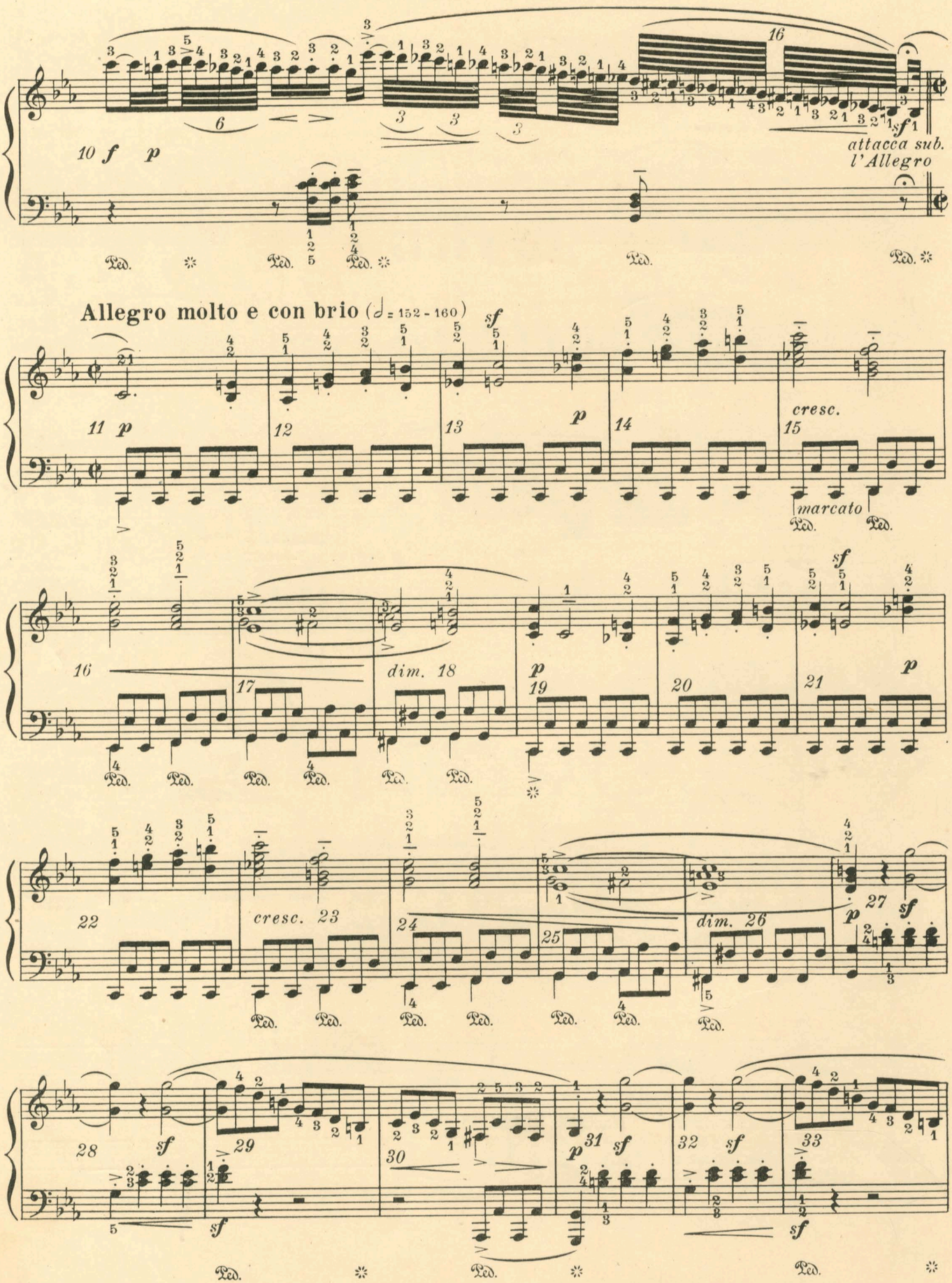
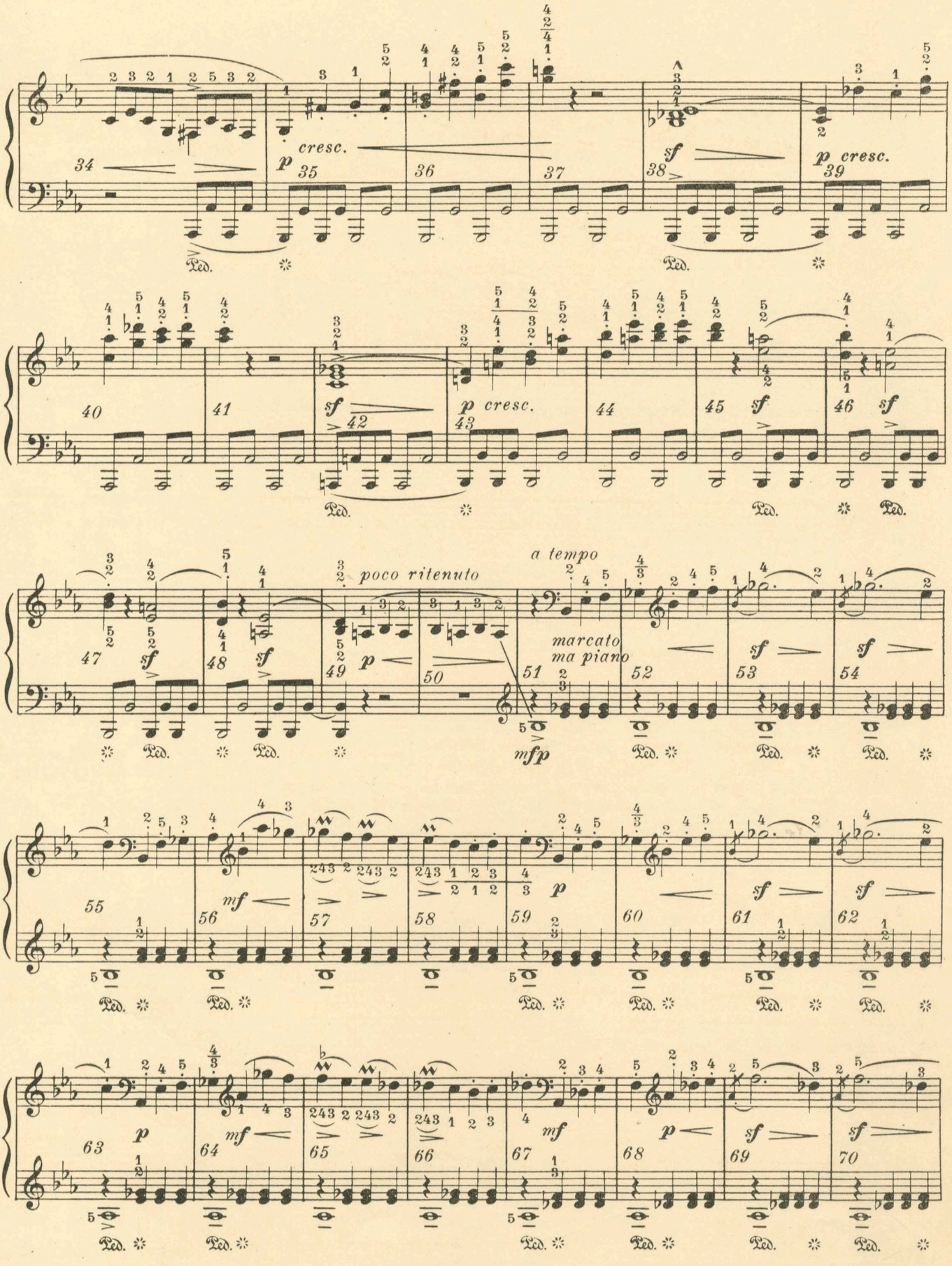
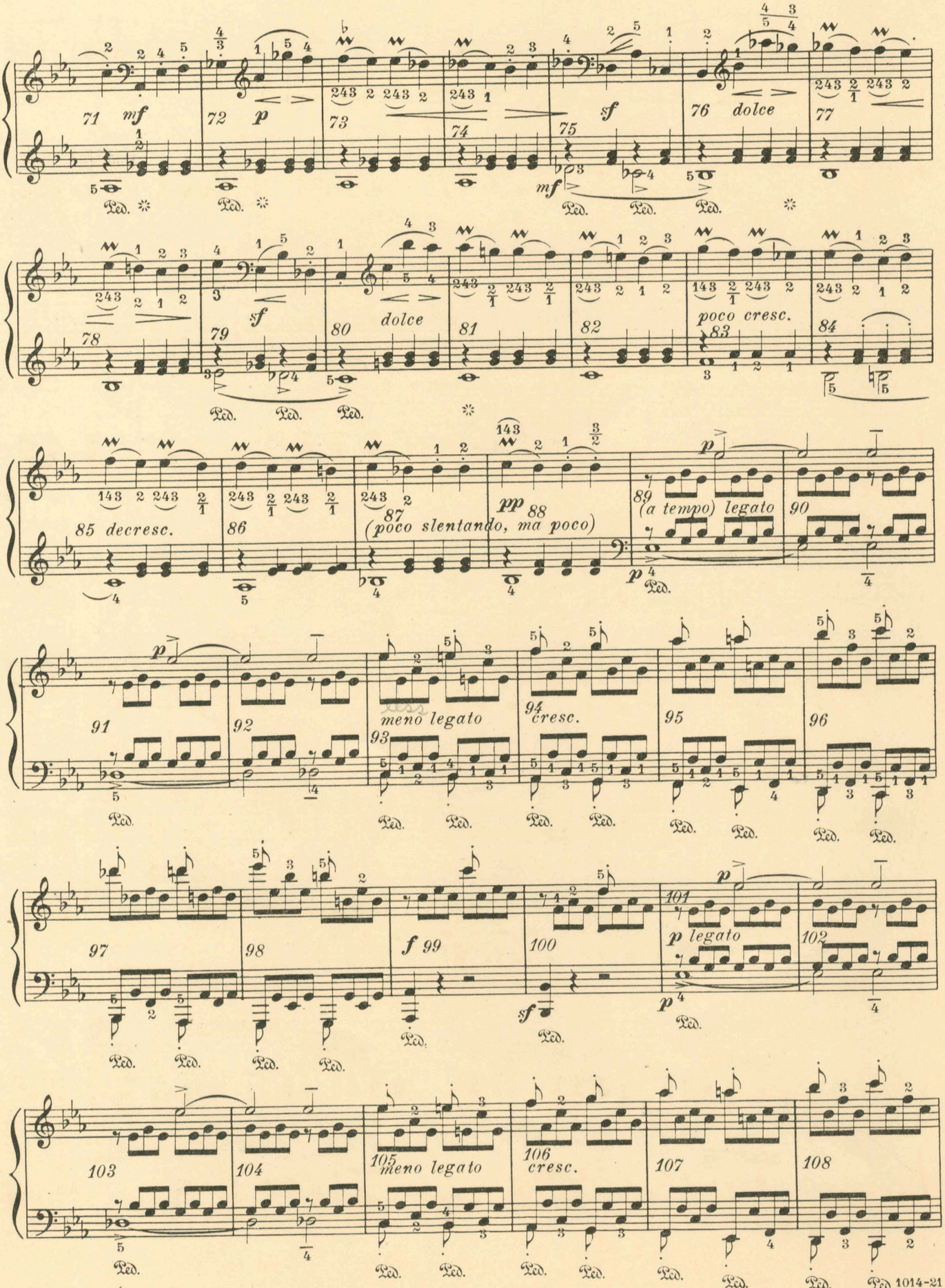
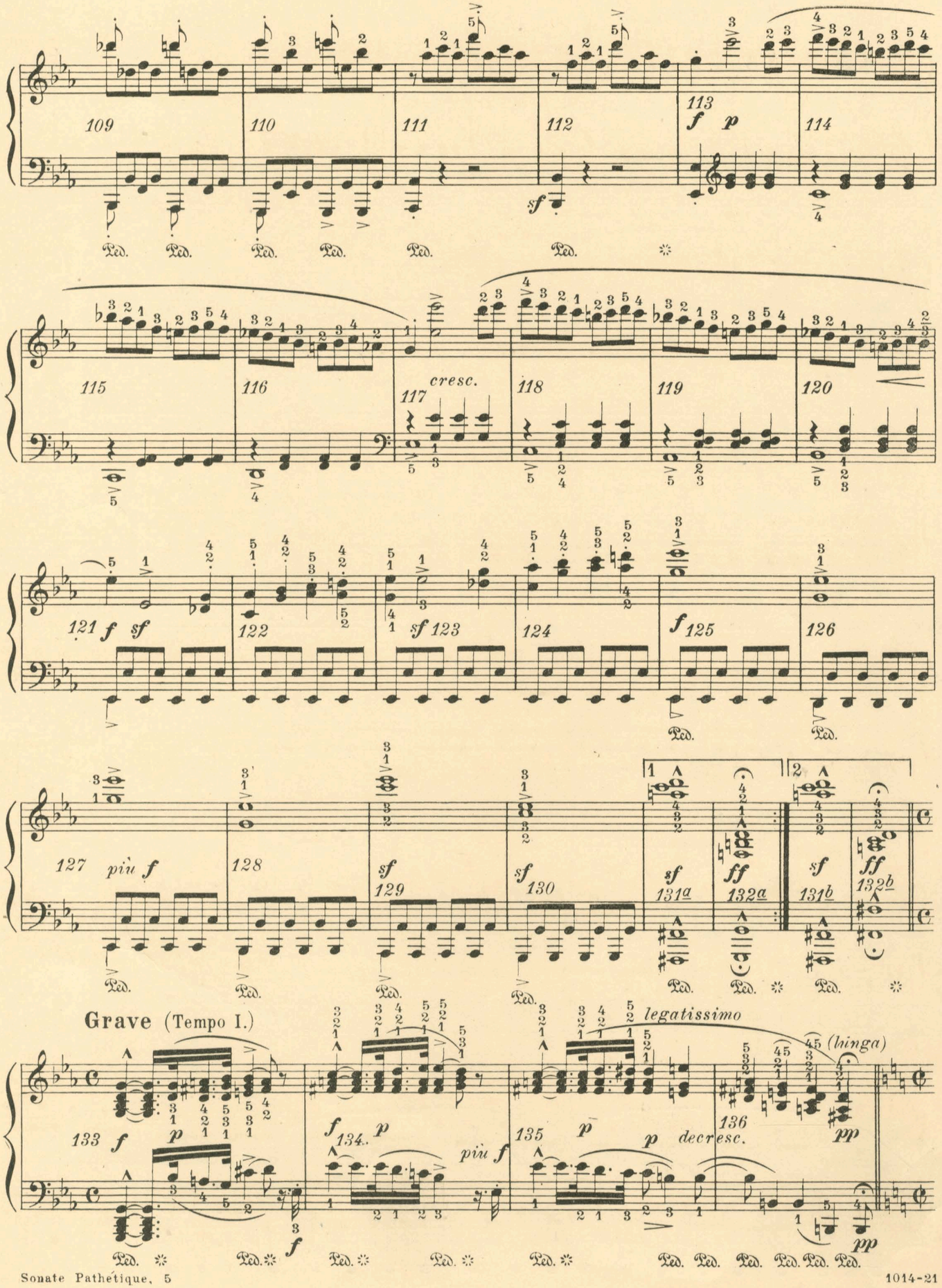
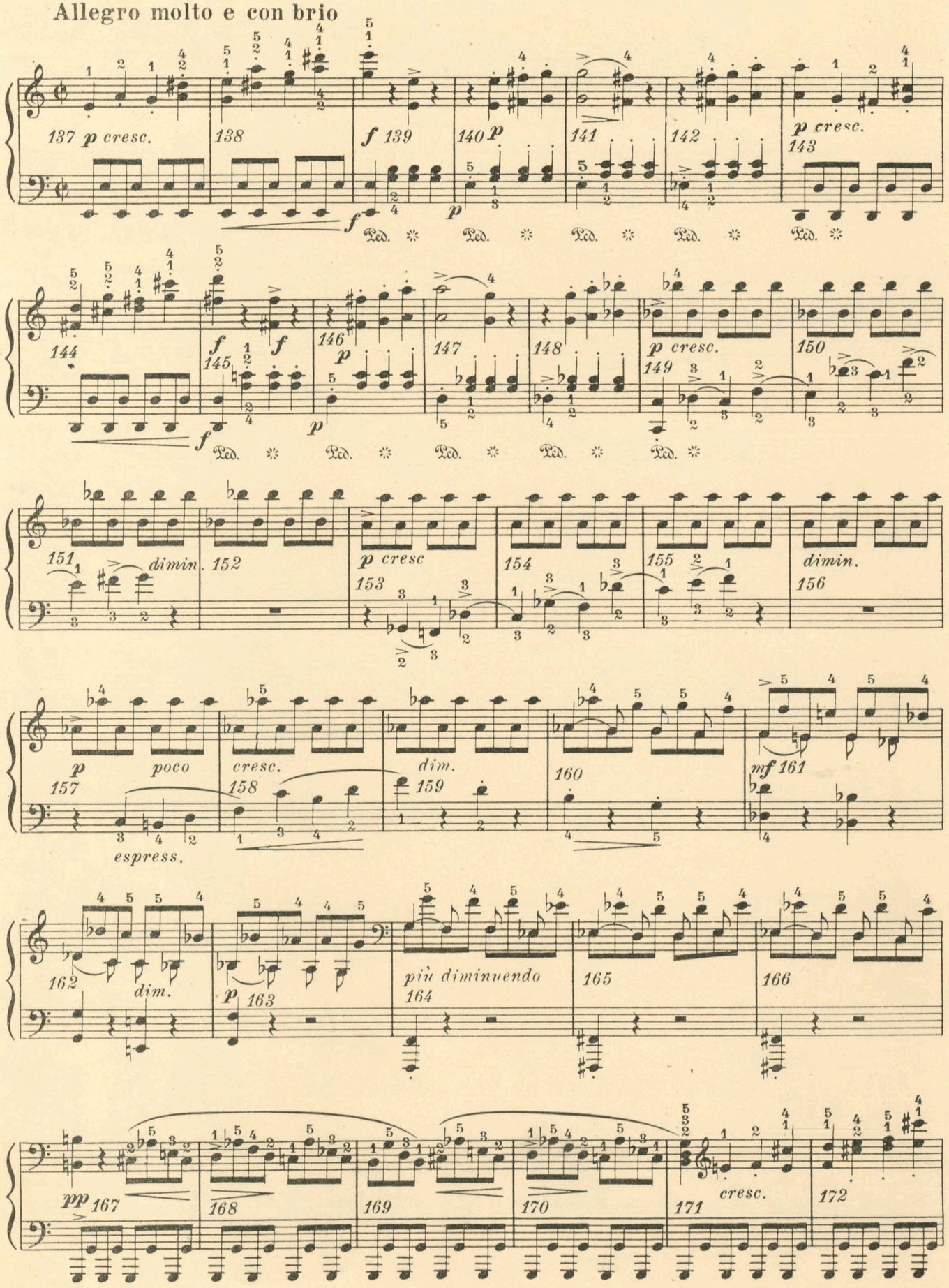

10 f p
attacca sub.
l'Allegro
Allegro molto e con brio (♩= 152 - 160)
sf
11 p
12
13
p
14
cresc.
15
marcato
16
17
dim. 18
p
19
20
21
p
sf
22
cresc. 23
24
25
dim. 26
27
p
sf
28
sf
29
30
p
31
sf
32
sf
33
sf
Ped.

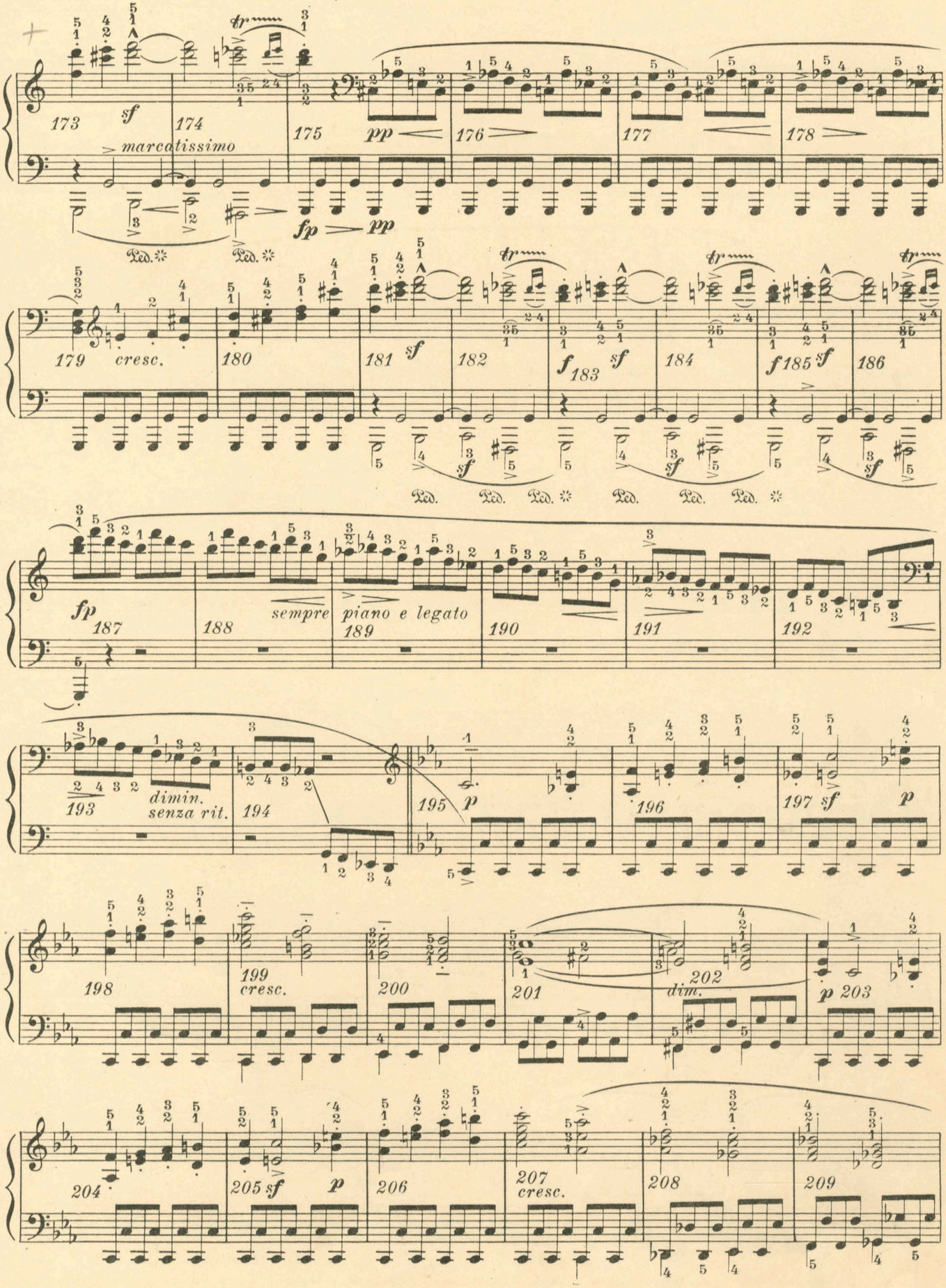

cresc.
p
35
36
37
sf
38
p cresc.
39
40
41
sf
42
p cresc.
43
44
45
sf
46
sf
poco ritenuto
a tempo
47
sf
48
sf
49
p
50
51
marcato
ma piano
mfp
52
sf
53
sf
54
55
56
mf
57
58
59
p
60
sf
61
sf
62
63
p
64
mf
65
66
67
mf
68
p
69
sf
70
Ped.

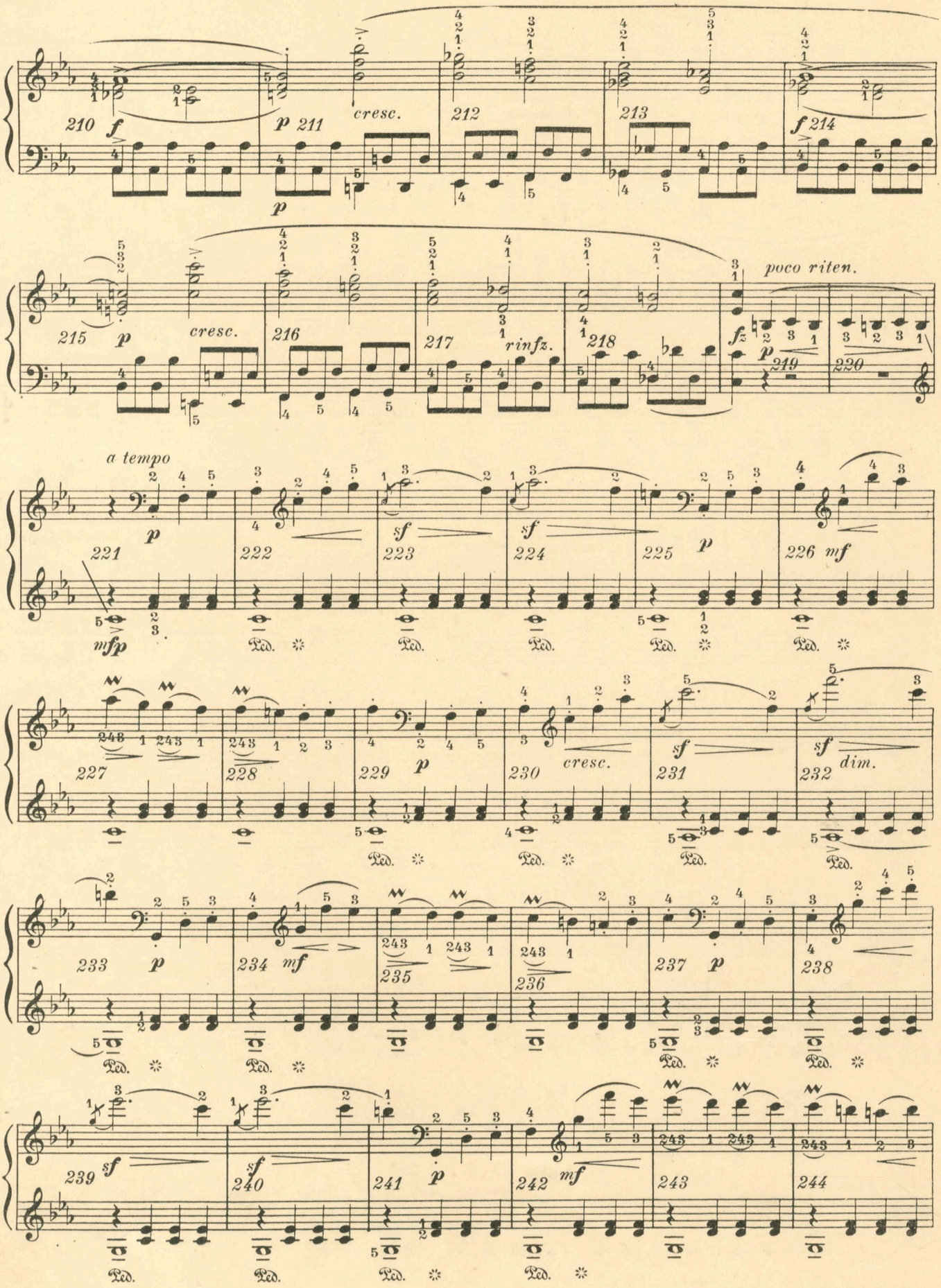

71 mf
72 p
73
74
75
sf
mf
76 dolce
77
78
79
sf
80 dolce
81
82
poco cresc.
83
84
85 decresc.
86
87
(poco slentando, ma poco)
pp
88
89
(a tempo) legato
90
91
92
meno legato
93
94
cresc.
95
96
97
98
f 99
100
101
p legato
102
103
104
105
meno legato
106
cresc.
107
108
Ped.

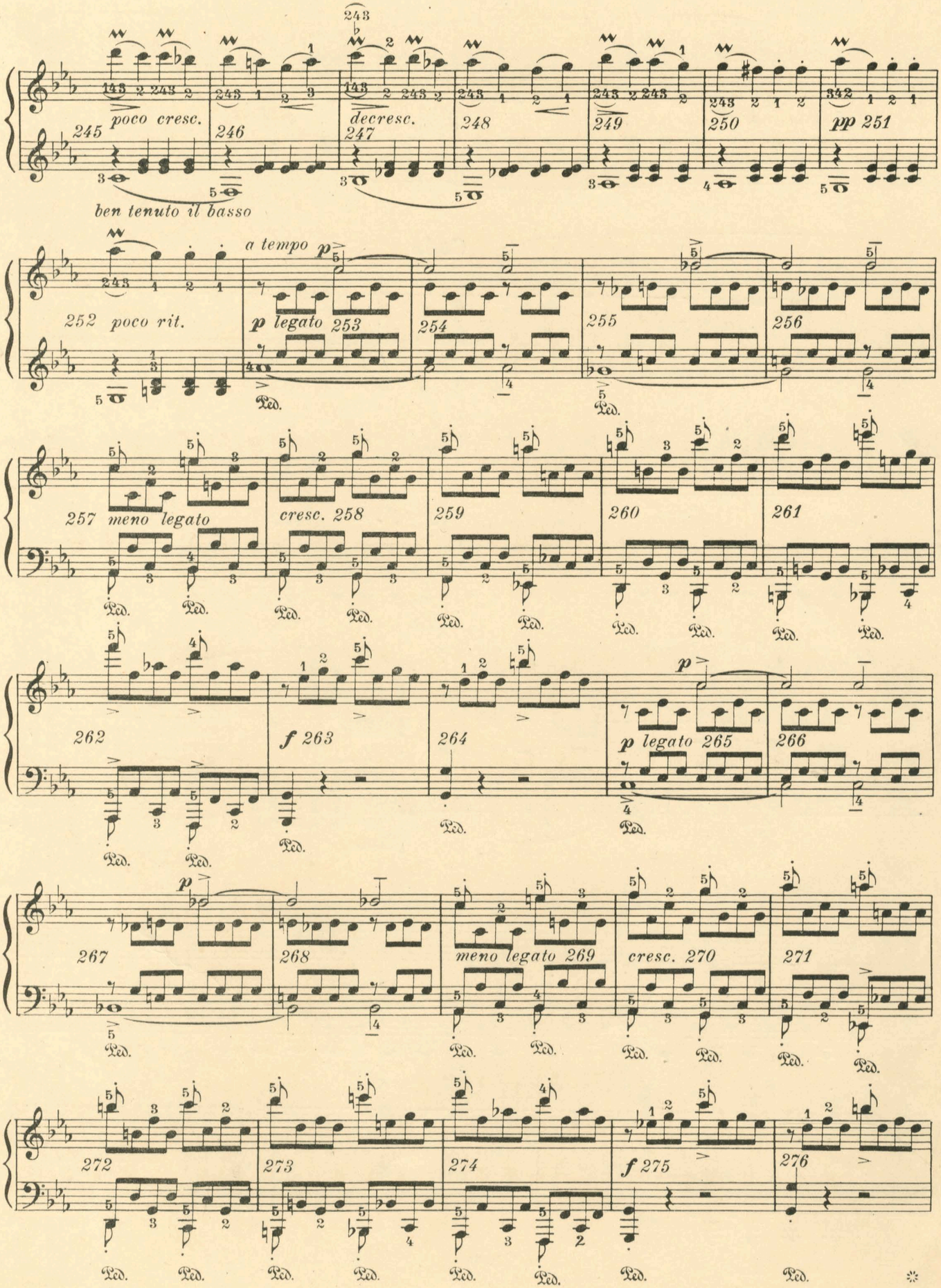

109
110
111
112
113
f p
114
sf
Ped.
115
116
cresc.
117
118
119
120
121 f sf
122
sf 123
124
f 125
126
127 più f
128
sf
129
sf 130
1
2
sf
131a
ff
132a
sf
131b
ff
132b
Grave (Tempo I.)
133 f
p
f
134. p
più f
135
p
p decresc.
136
legatissimo
45 (linga)
pp
pp
f

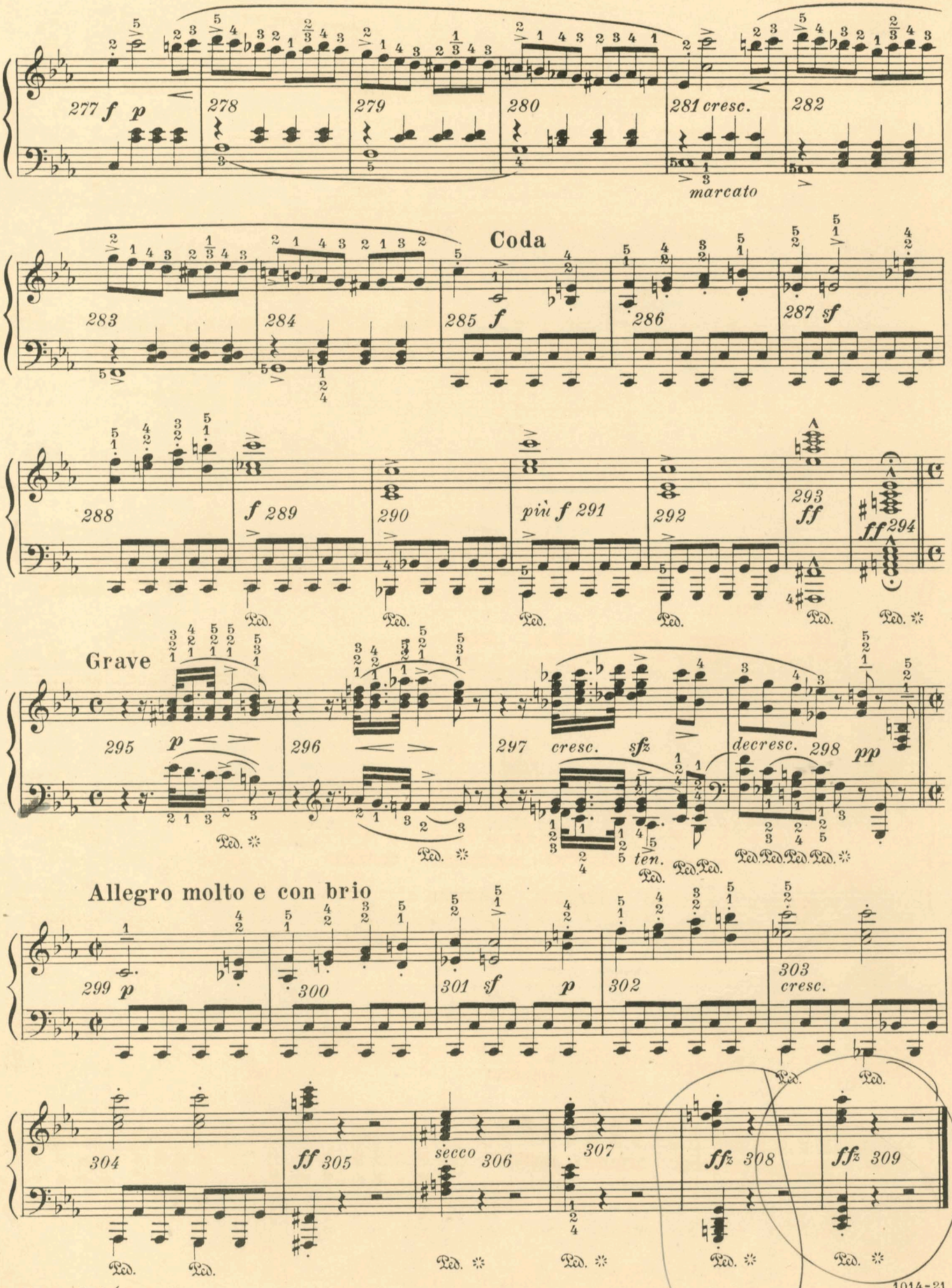
Allegro molto e con brio



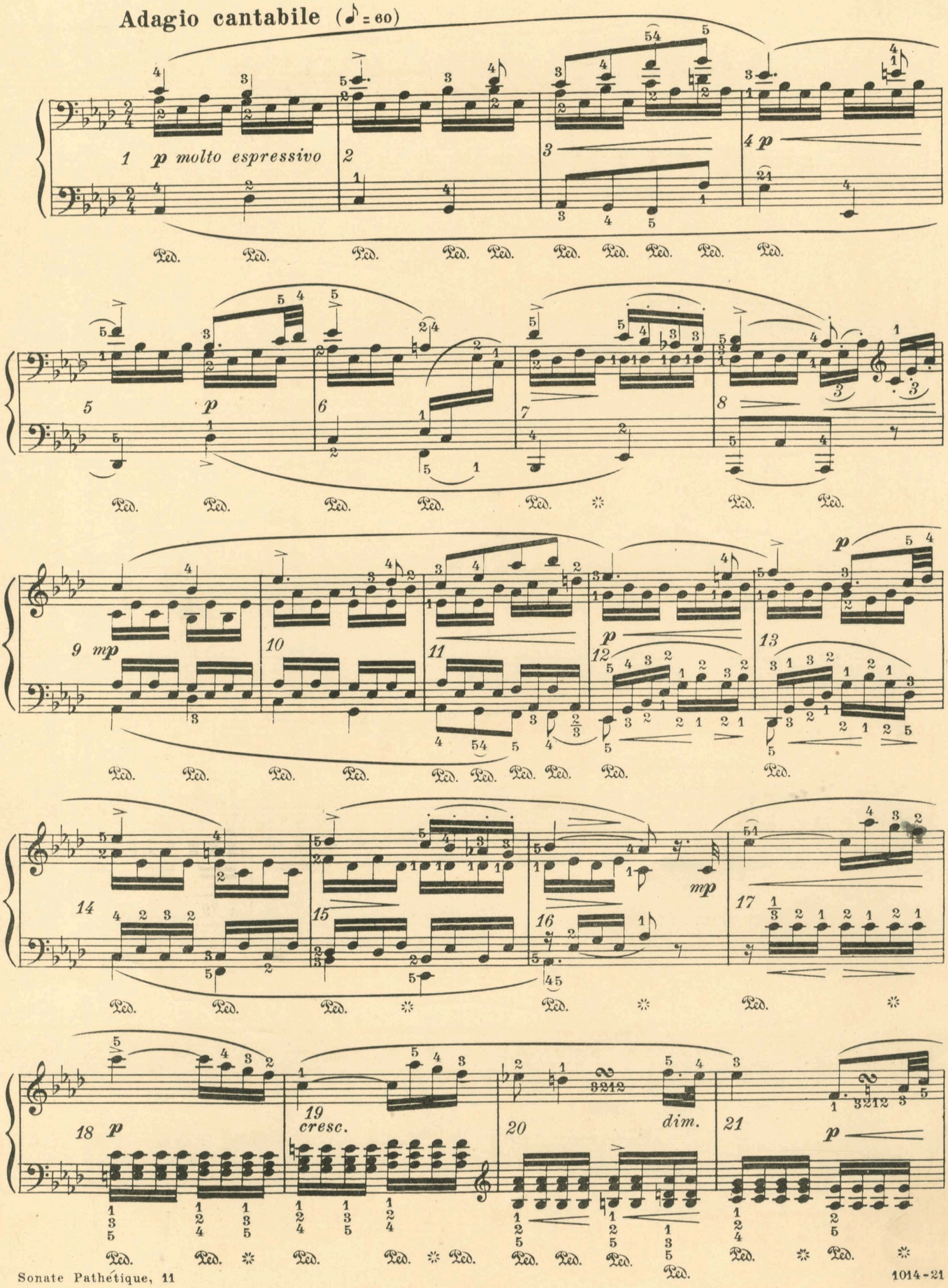

173
sf
174
marcatissimo
175
pp
176
177
178
fp
pp
Ped.
Ped.
179
cresc.
180
181
sf
182
f
183
sf
184
f
185
sf
186
sf
sf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
fp
187
188
sempre
piano e legato
189
190
191
192
193
dimin.
senza rit.
194
195
p
196
197
sf
p
198
199
cresc.
200
201
202
dim.
p
203
204
205
sf
p
206
207
cresc.
208
209

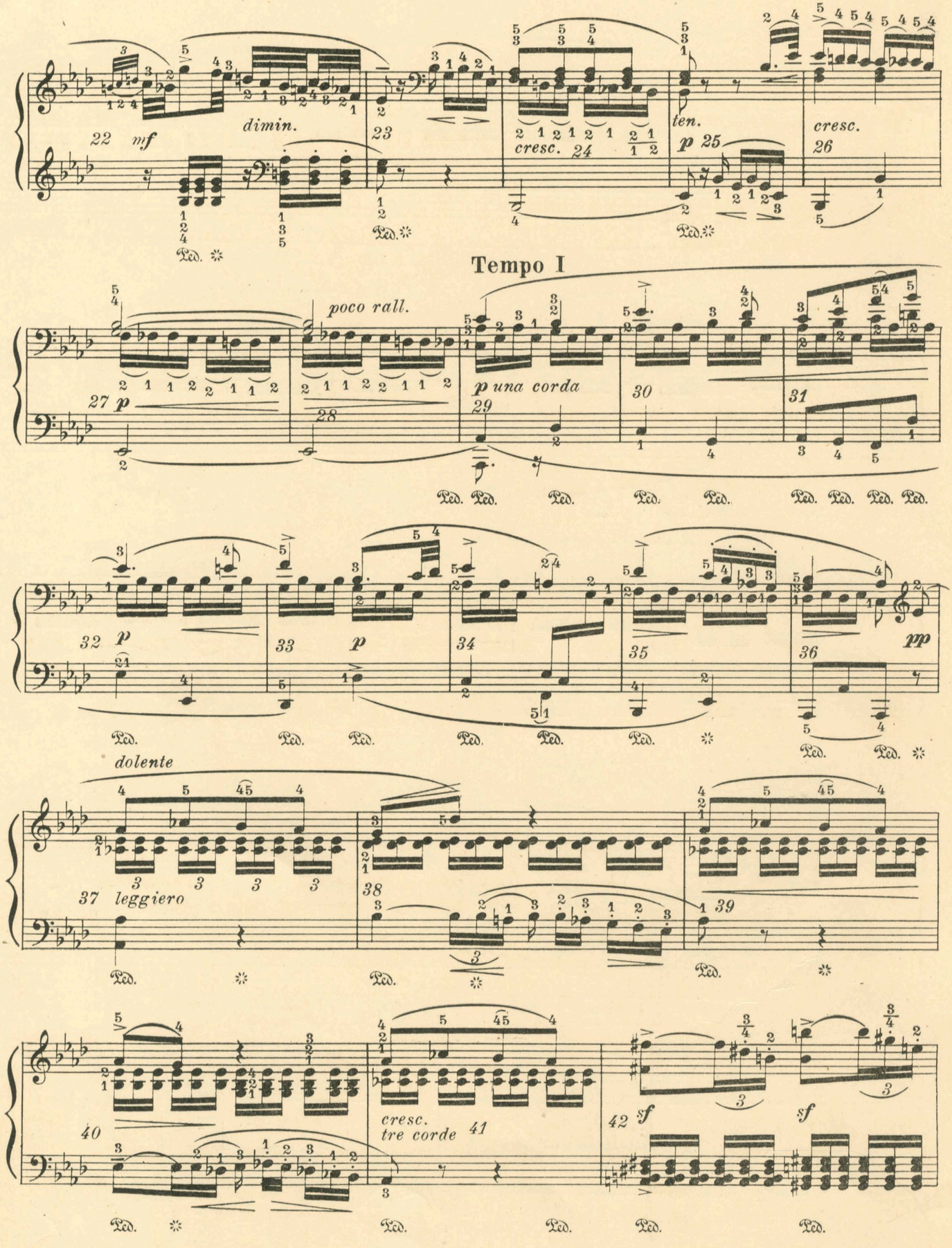

210 f
p 211
cresc.
212
213
f 214
p
215 p
cresc.
216
217
rinfz.
218
fz
p
219
poco riten.
220
a tempo
p
221
222
sf
223
sf
224
225 p
226 mf
mfp
Ped.
227
228
229 p
230
cresc.
231
sf
232
sf
dim.
233 p
234 mf
235
236
237 p
238
239 sf
sf
240
241 p
242 mf
243
244

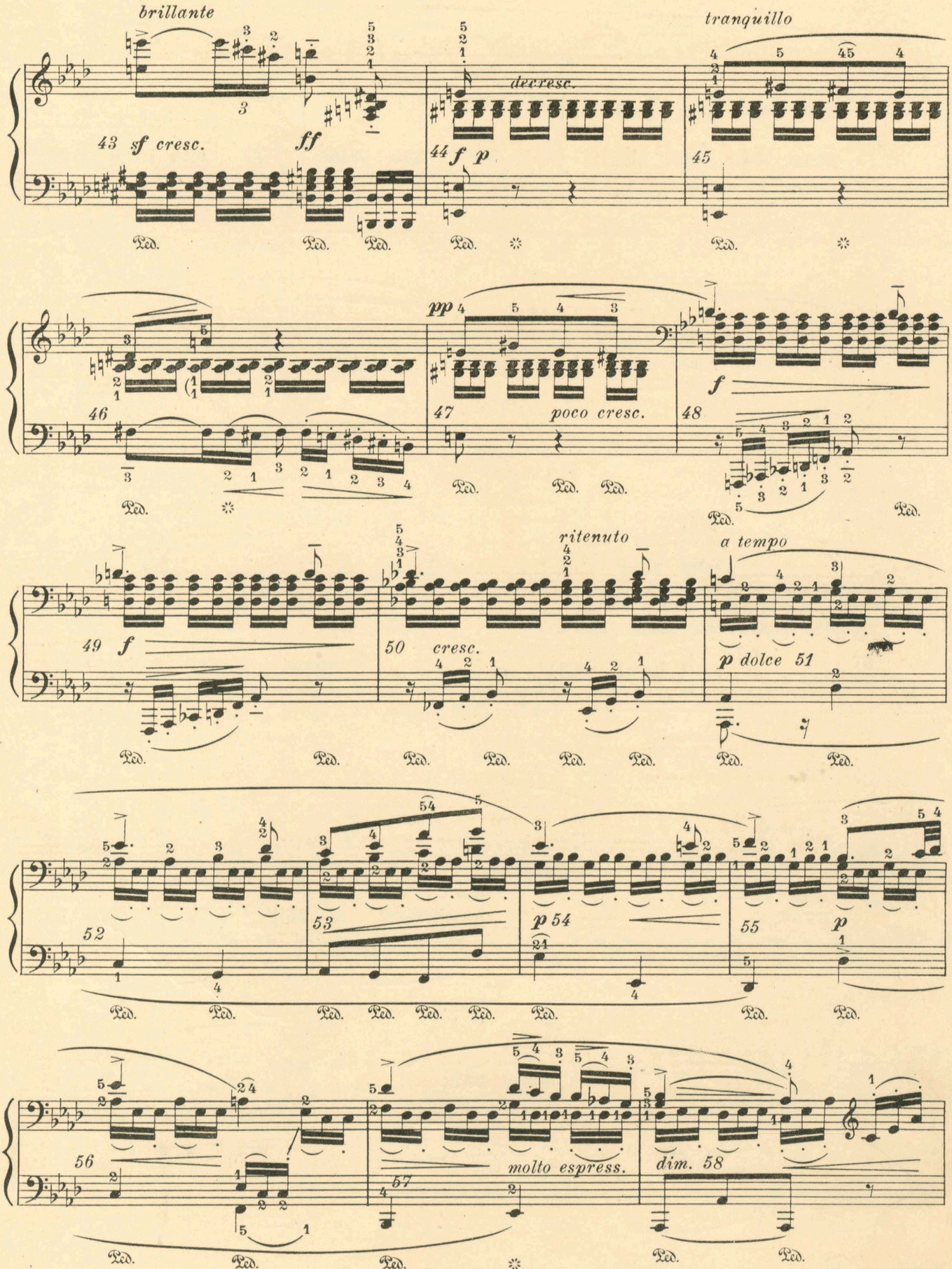

poco cresc.
decresc.
pp
ben tenuto il basso
a tempo
252 poco rit.
p legato
meno legato
cresc.
f
Ped.

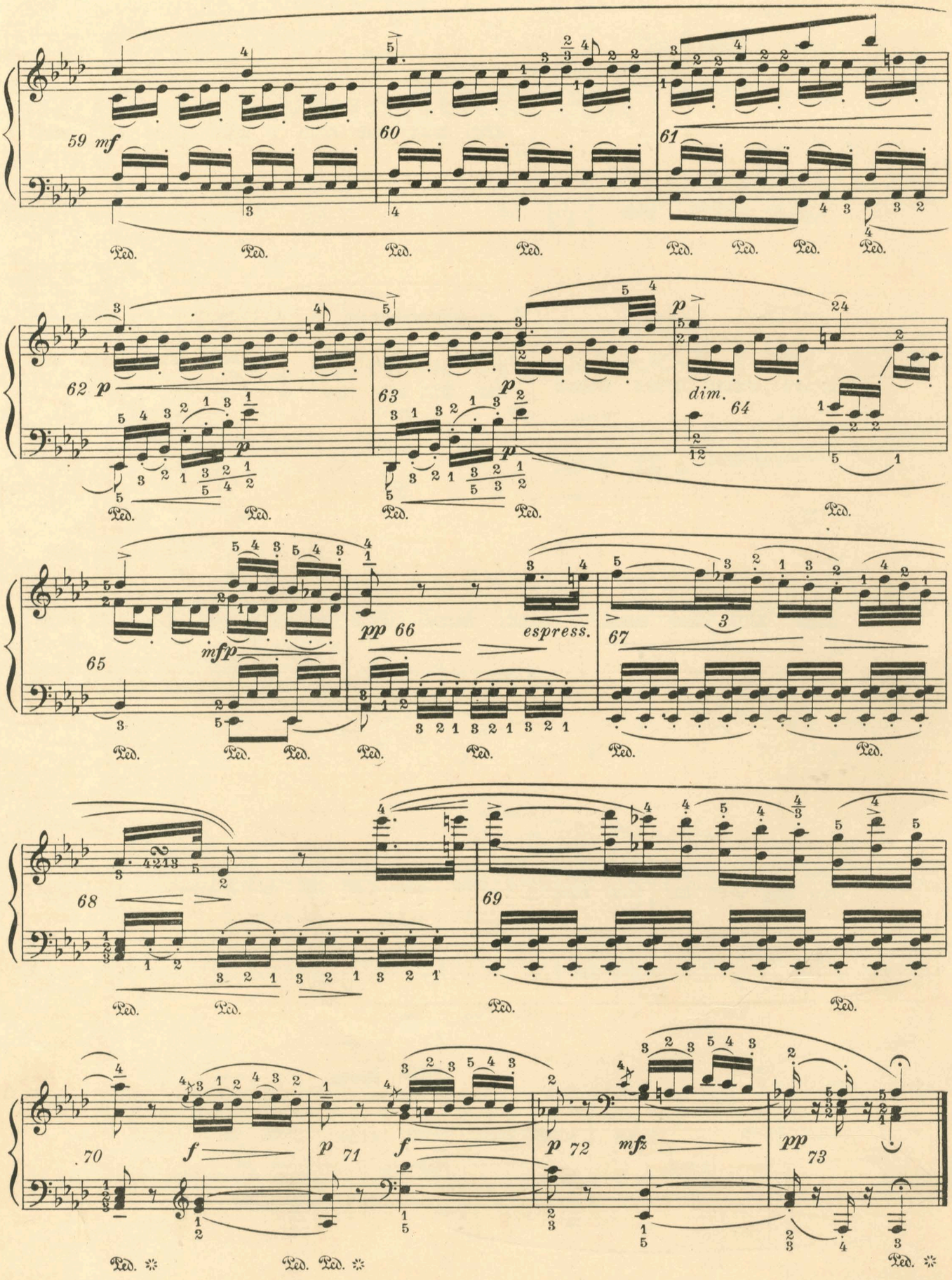

277 f p
278
279
280
281 cresc.
marcato
282
Coda
283
284
285 f
286
287 sf
288
f 289
290
più f 291
292
293 ff
ff 294
Grave
295 p
296
297 cresc. sfz
decresc. 298 pp
ten.
Allegro molto e con brio
299 p
300
301 sf p
302
303 cresc.
304
ff 305
secco 306
307
ffz 308
ffz 309
Ped.

Adagio cantabile (♪ = 60)



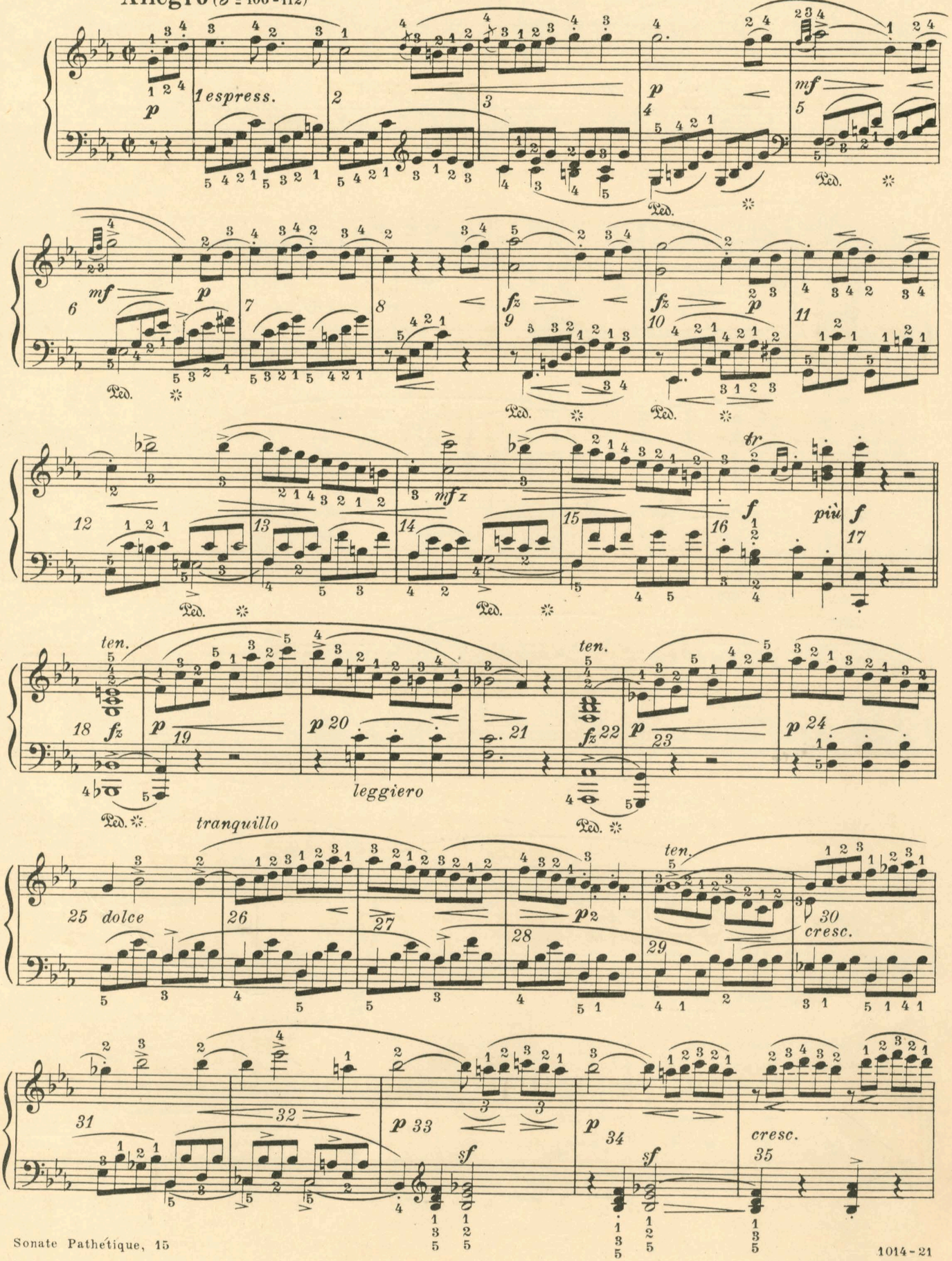

22 mf
dimin.
23
cresc. 24
ten.
p 25
cresc.
26
Tempo I
poco rall.
27 p
28
p una corda
29
30
31
32 p
33 p
34
35
36 pp
dolente
37 leggiero
38
39
40
cresc.
tre corde 41
42 sf
sf
Ped.

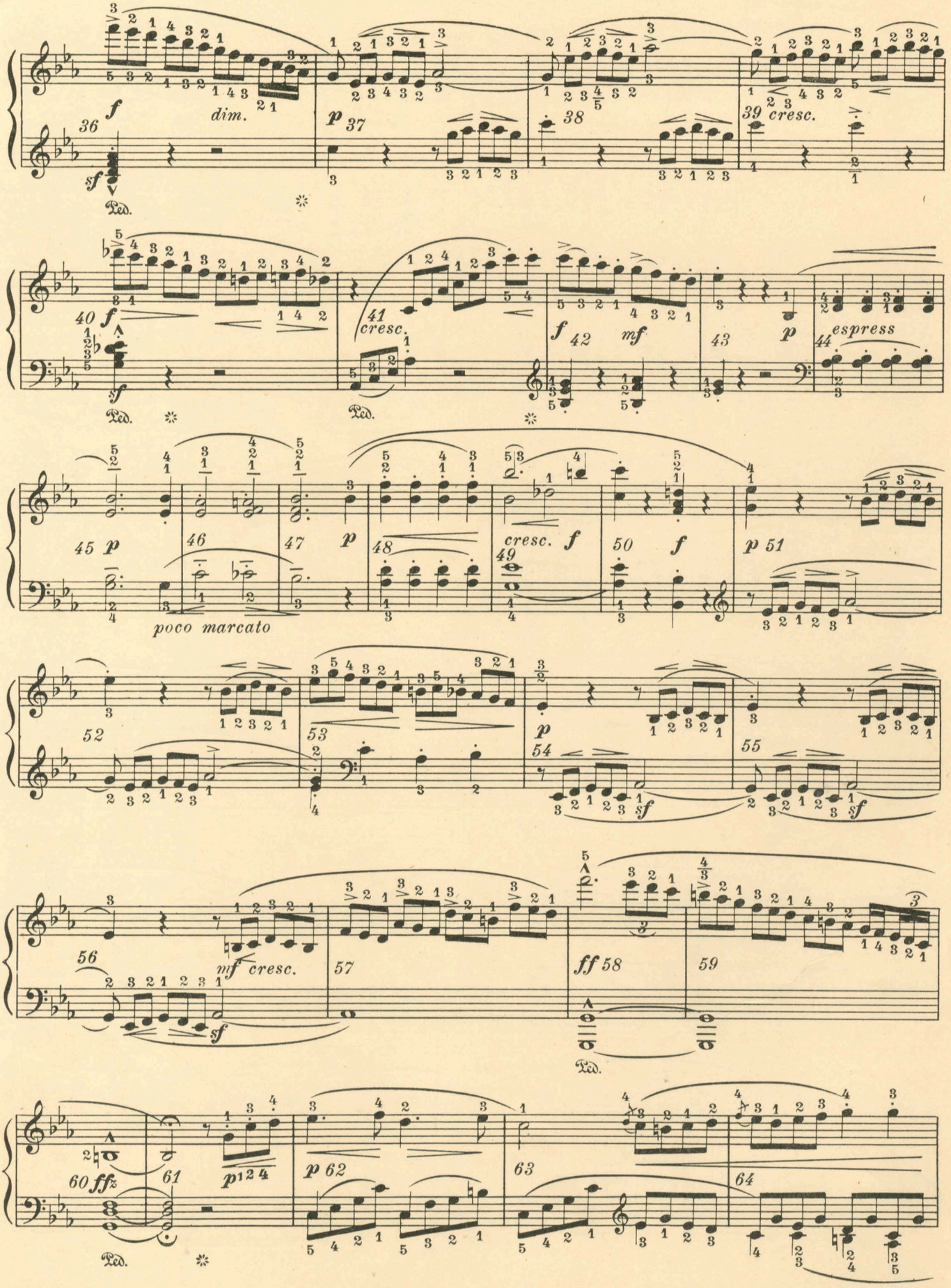

brillante
43 sf cresc.
ff
decresc.
44 f p
tranquillo
45
46
pp
47
poco cresc.
48
f
49 f
50 cresc.
ritenuto
a tempo
p dolce 51
52
53
p 54
55
p
56
molto espress.
57
dim. 58
Ped.

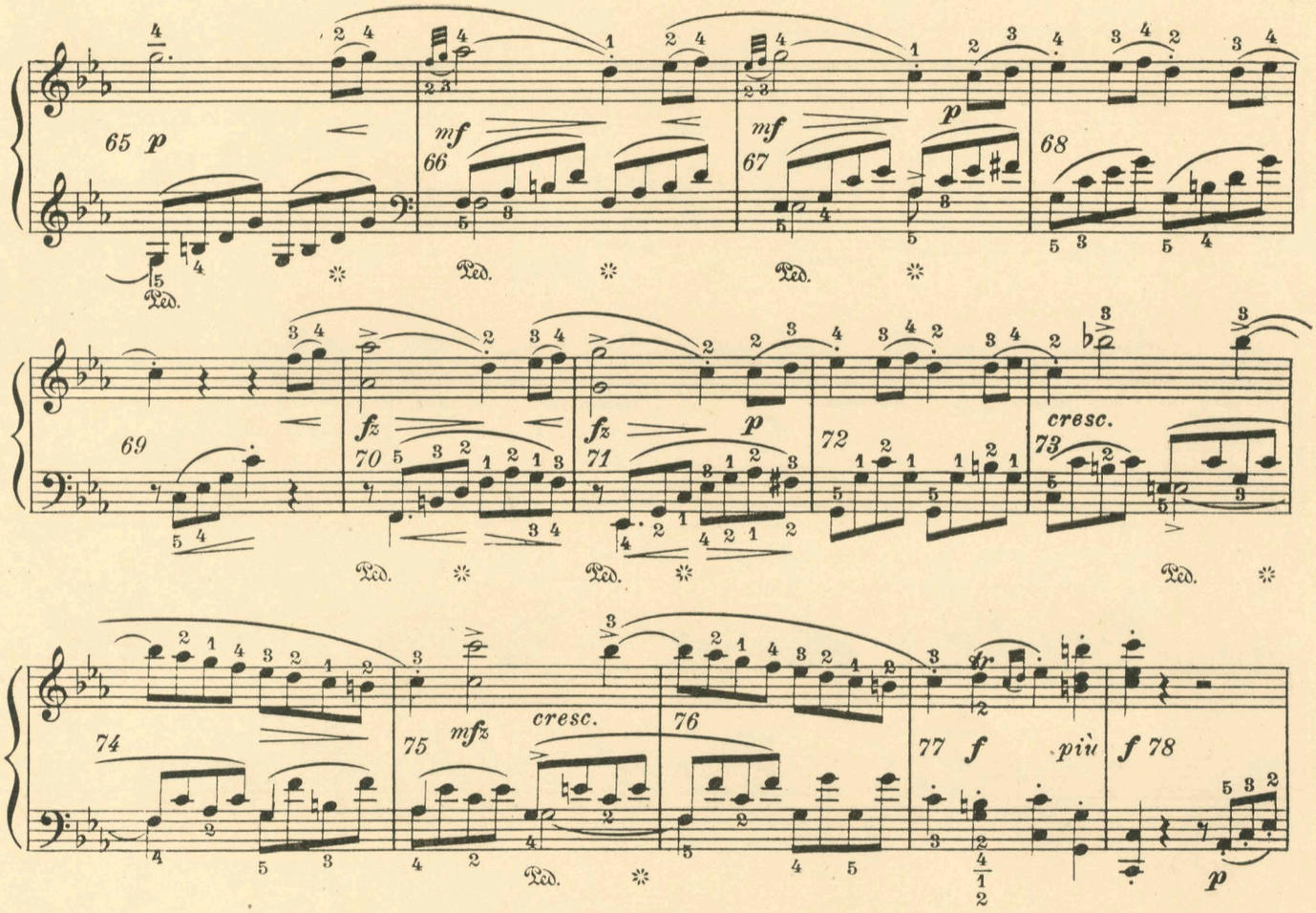

59 mf
60
61
62 p
63
p
dim.
64
65
mfp
pp 66
espress.
67
3
68
69
70
f
p 71
f
p 72
mfz
pp 73
Ped.

RONDO

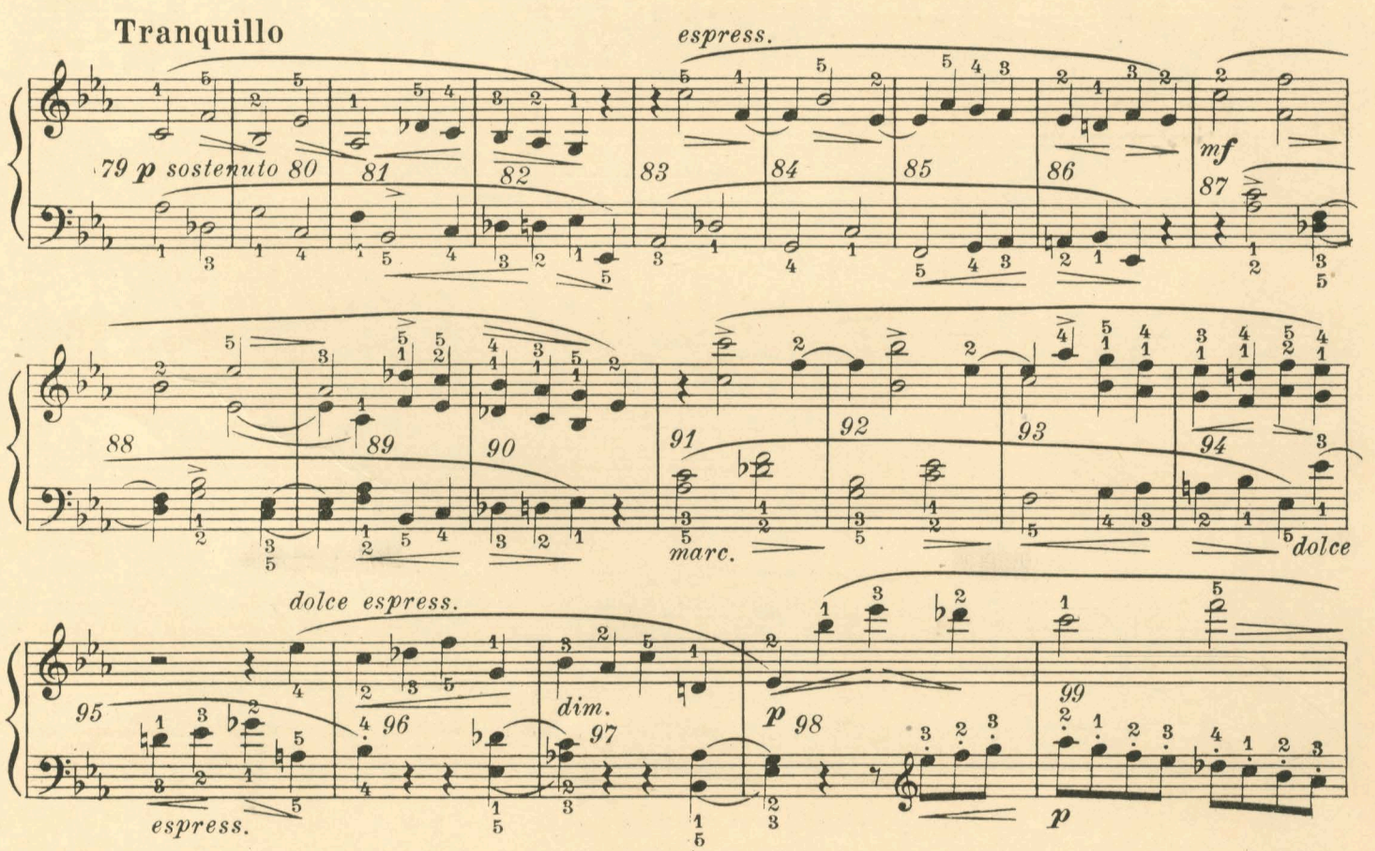
Allegro (♩ = 100 - 112)

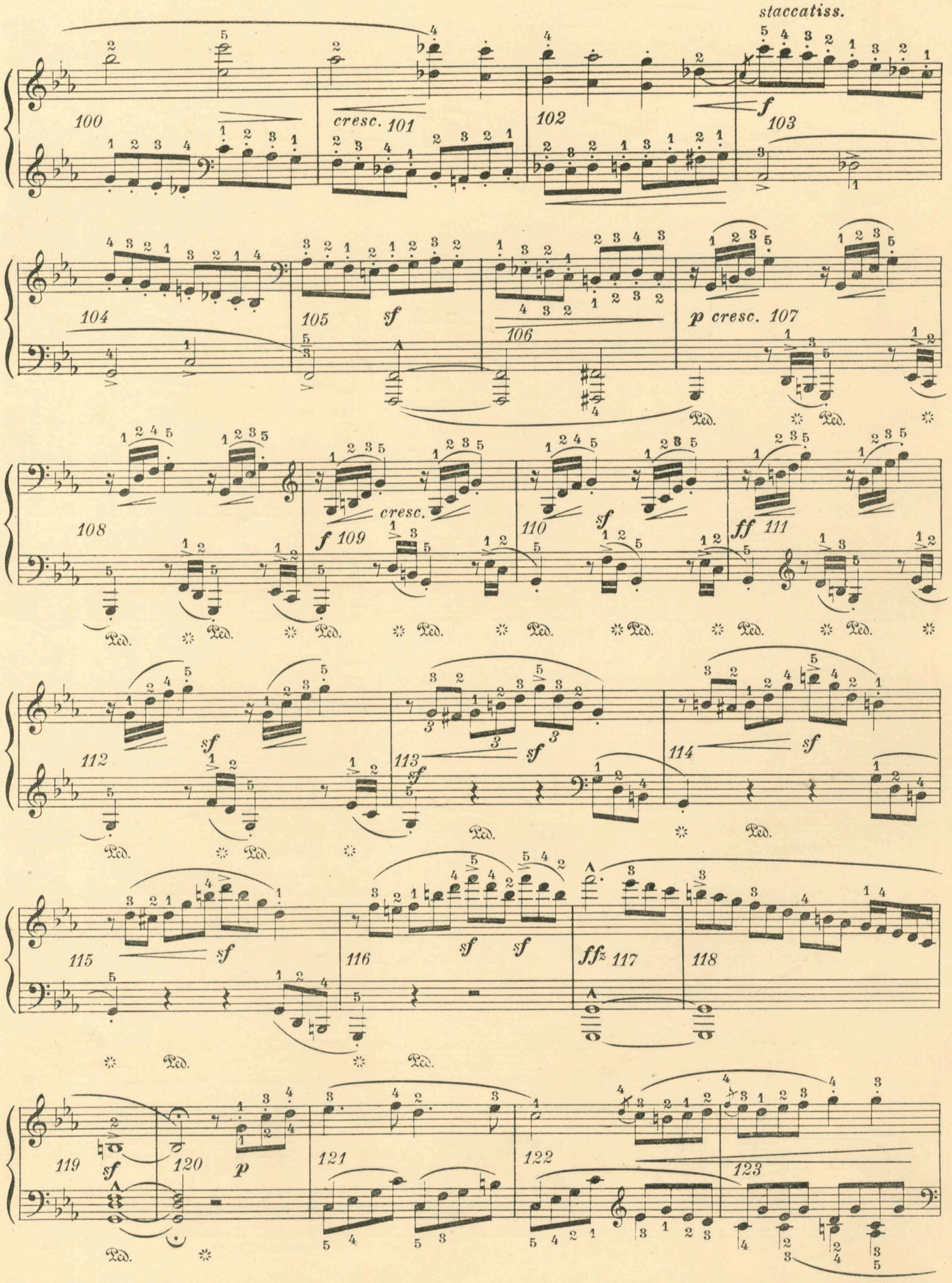


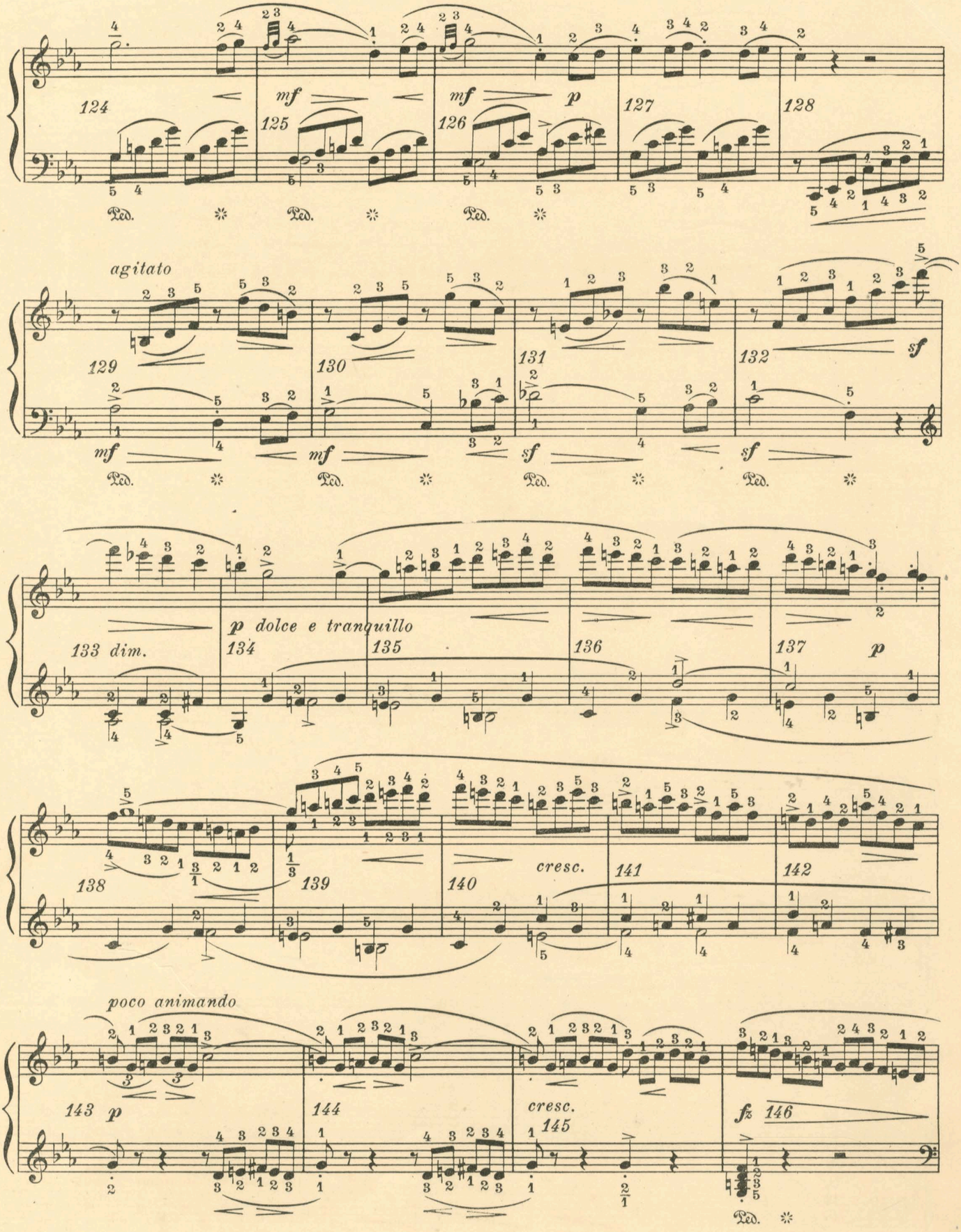

36 f dim. sf
37 p
38
39 cresc.
40 f sf
41 cresc.
42 f mf
43 p
44 espress
45 p
poco marcato
46
47 p
48
49 cresc. f
50 f
51 p
52
53
54 p sf
55 sf
56 mf cresc. sf
57
58 ff
59
60 ff
61 p 1 2 4
62 p
63
64

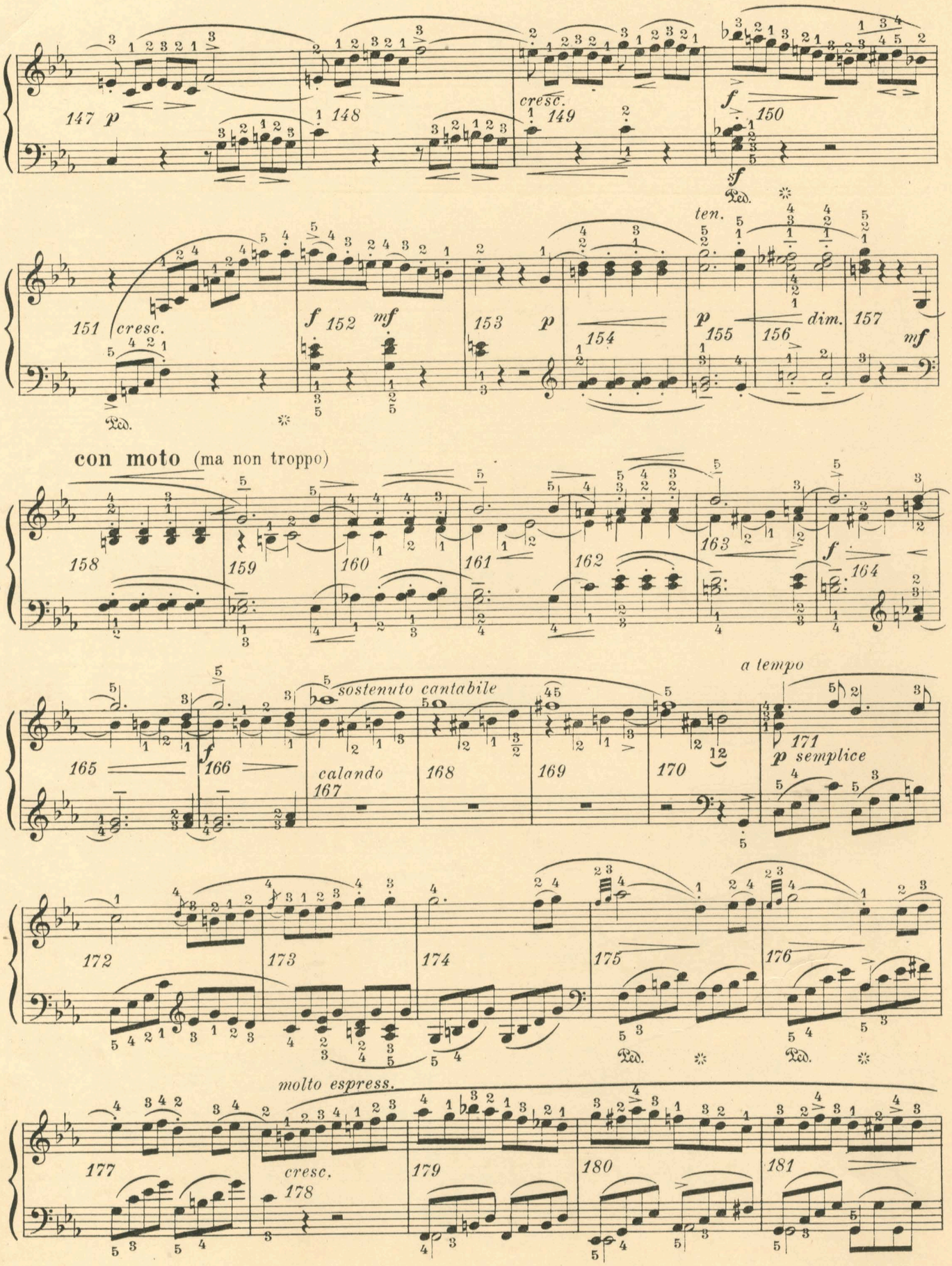

65 p
mf
66
mf
67
p
68
Ped.
69
fz
70
fz
71
p
72
cresc.
73
74
mfz
cresc.
75
76
77 f più
f 78
p

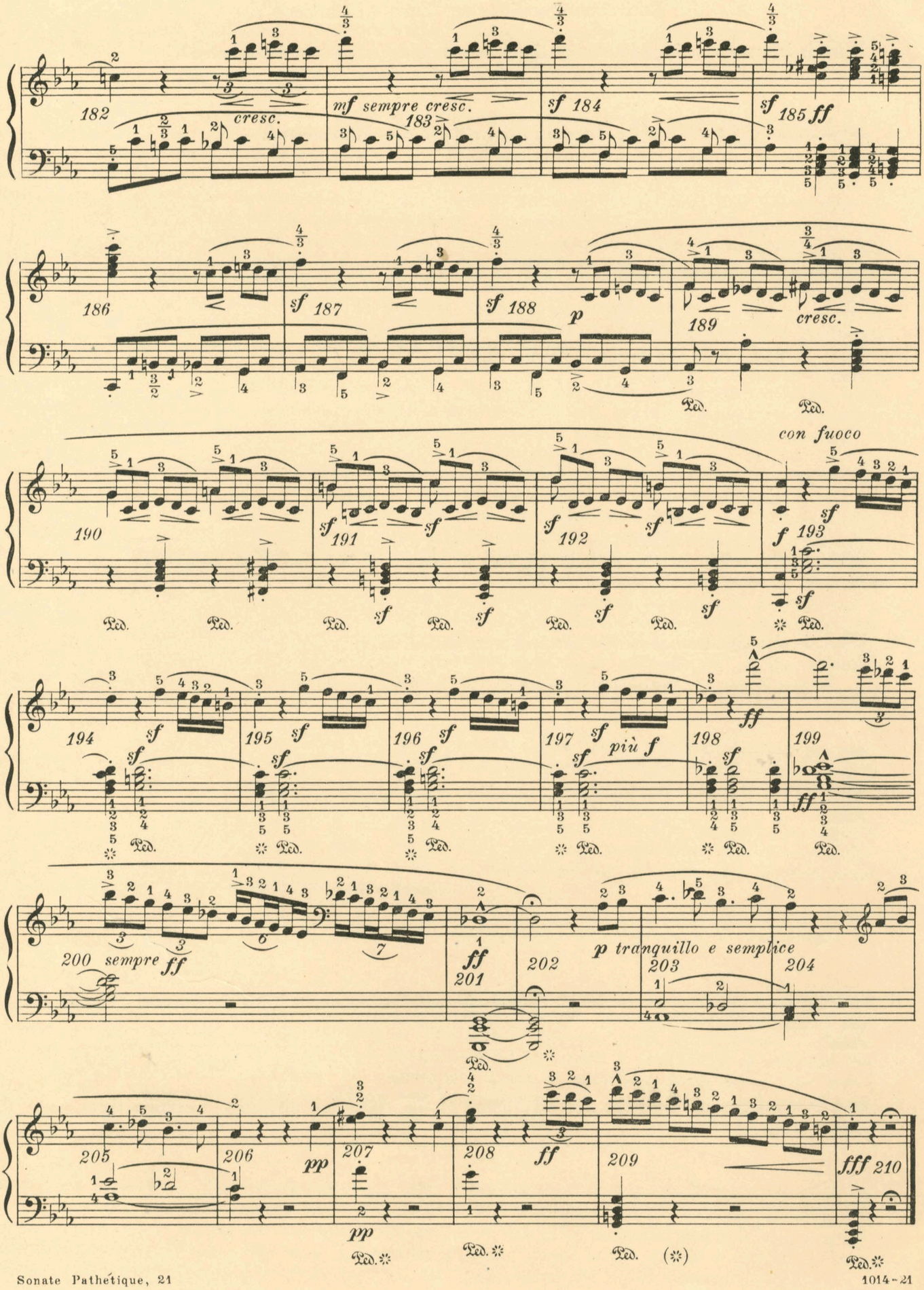
Tranquillo


espress.
79 p sostenuto 80
81
82
83
84
85
86
mf
87
88
89
90
91
92
93
94
marc.
dolce
dolce espress.
95
96
dim.
97
p 98
99
espress.
p


staccatiss.
100
cresc. 101
102
f 103
104
105 sf
106
p cresc. 107
Ped.
108
cresc.
f 109
110 sf
ff 111
112 sf
113 sf
114 sf
115 sf
116 sf sf
ffz 117
118
119 sf
120 p
121
122
123


124
125
mf
126
mf
p
127
128
Ped.
agitato
129
mf
130
mf
131
sf
132
sf
sf
133 dim.
p dolce e tranquillo
134
135
136
137
p
138
139
140
cresc.
141
142
poco animando
143
p
144
cresc.
145
fz
146
Ped.


147 p
148
cresc.
149
f
150
sf
Ped.
ten.
151 cresc.
f 152
mf
153
p
154
p 155
156
dim.
157
mf
Ped.
con moto (ma non troppo)
158
159
160
161
162
163
f
164
sostenuto cantabile
165
f 166
calando
167
168
169
170
a tempo
171
p semplice
172
173
174
175
176
Ped.
Ped.
molto espress.
177
cresc.
178
179
180
181


182
cresc.
mf sempre cresc.
183
sf 184
sf 185 ff
186
sf 187
sf 188
p
189
cresc.
con fuoco
190
sf 191
sf 192
f 193
194
195
196
197
più f
198
199
200 sempre ff
ff 201
202
p tranquillo e semplice
203
204
205
206
pp
207
208
ff
209
fff 210
pp
Ped.

Recitation Questions on "Sonate Pathétique"

1. Why is it especially important that the *Grave* should be properly interpreted?
   Ans.

2. State in detail how the Main Theme of the *Allegro* should be played.
   Ans.

3. What is there unusual about the key of the Second Theme of this movement?
   Ans.

4. State in detail how the Second Theme should be played.
   Ans.

5. What is the origin of the melodic phrases in mm. 139-141 and mm. 145-147?
   Ans.

6. What is the significance of the rests in mm. 295-297?
   Ans.

7. What is the Form of the second movement? State where each part begins.
   Ans.

8. How many repetitions of the Main Theme are there in the *Rondo*? Of the Second Theme? Of the Third Theme?
   Ans.

9. Into how many parts may the Second Theme of the *Rondo* be divided? Describe these parts.
   Ans.

10. What are the chief characteristics of the Third Theme of the *Rondo*?
Ans.

11. What is the origin of the melodic phrases in mm. 202-206?
Ans.

12. Give the dates of the birth and death of Beethoven.
Ans.

13. Into how many periods is the life of Beethoven generally divided? Describe the periods briefly, and name the important works which belong to each one.
Ans.

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